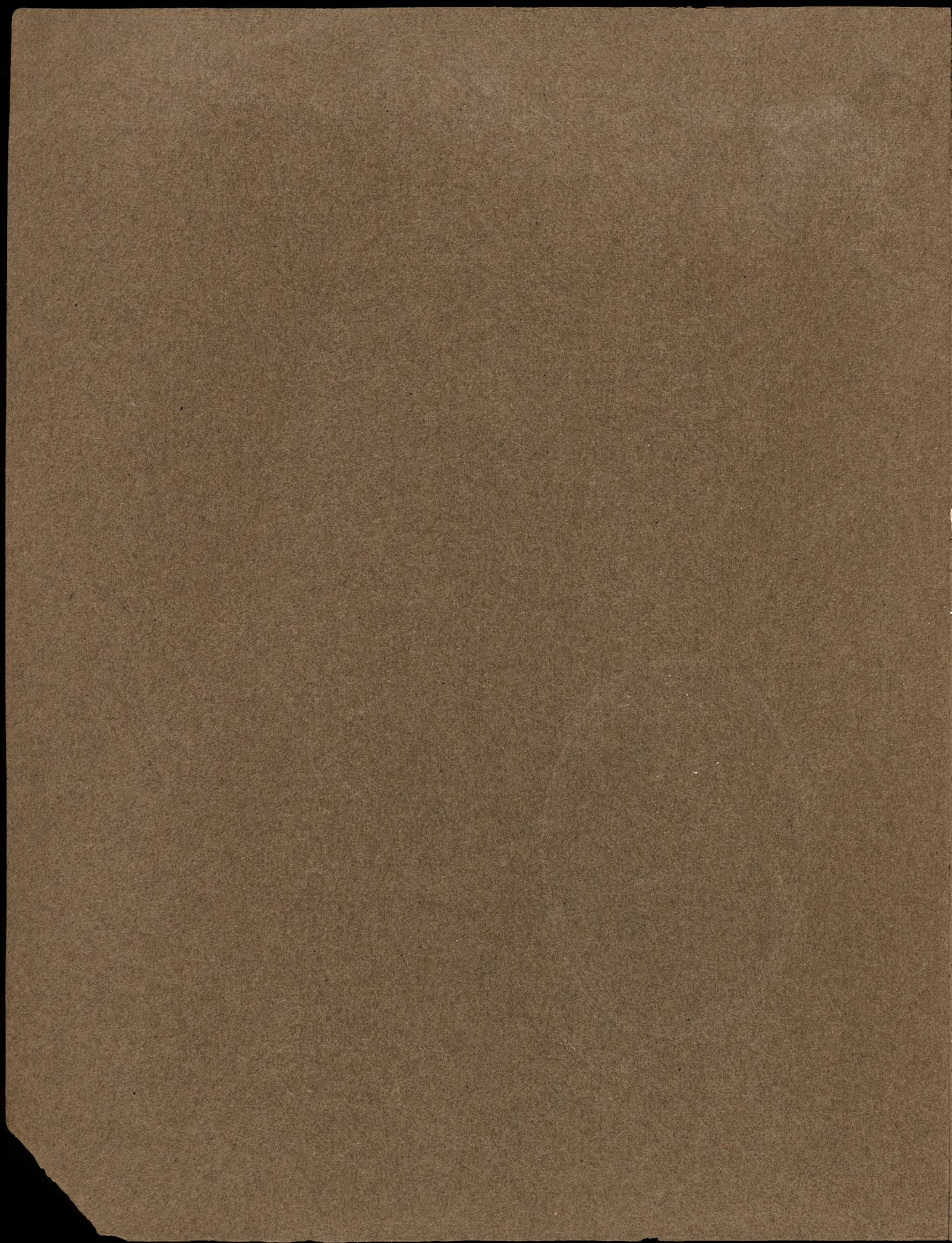


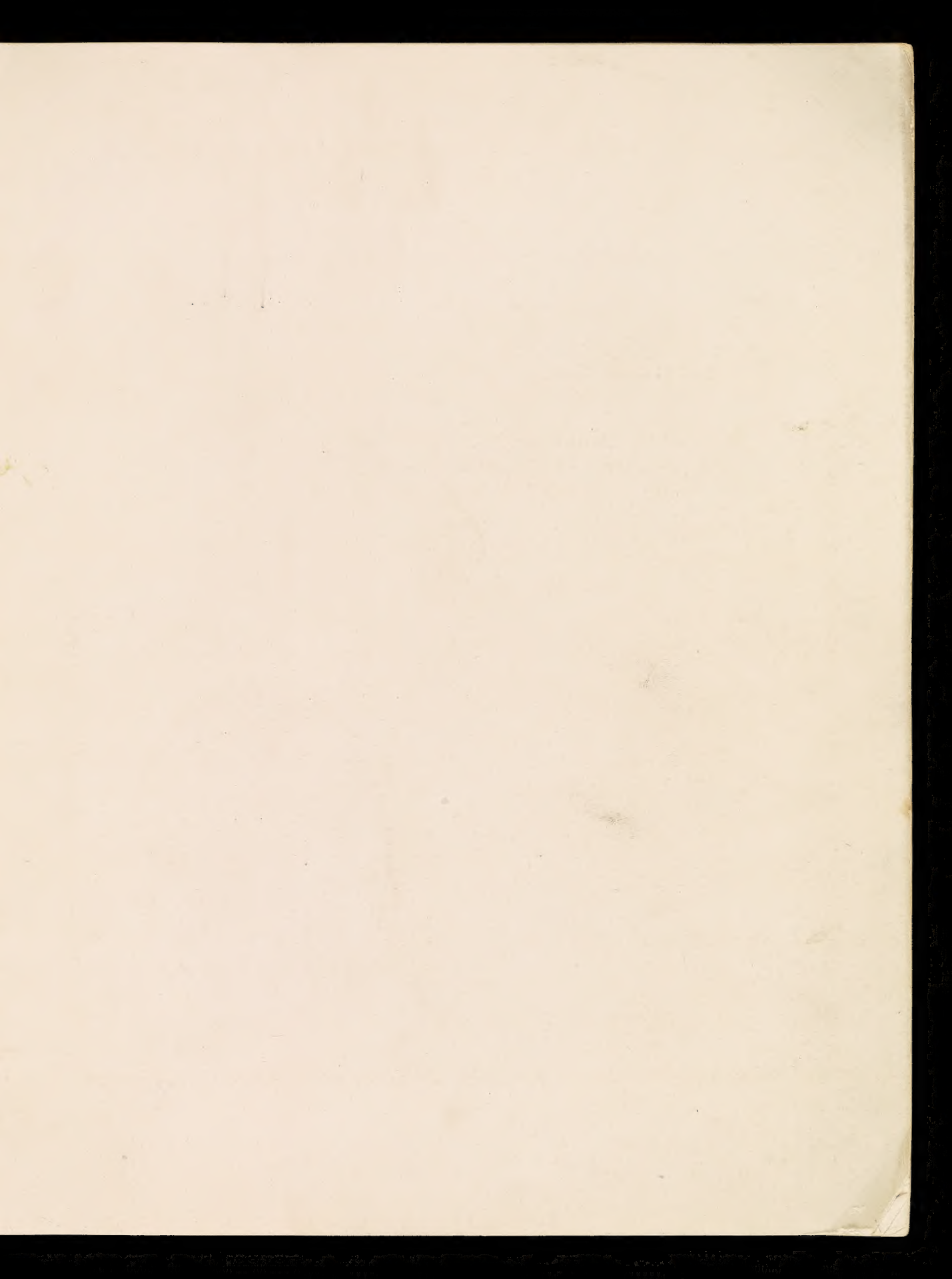
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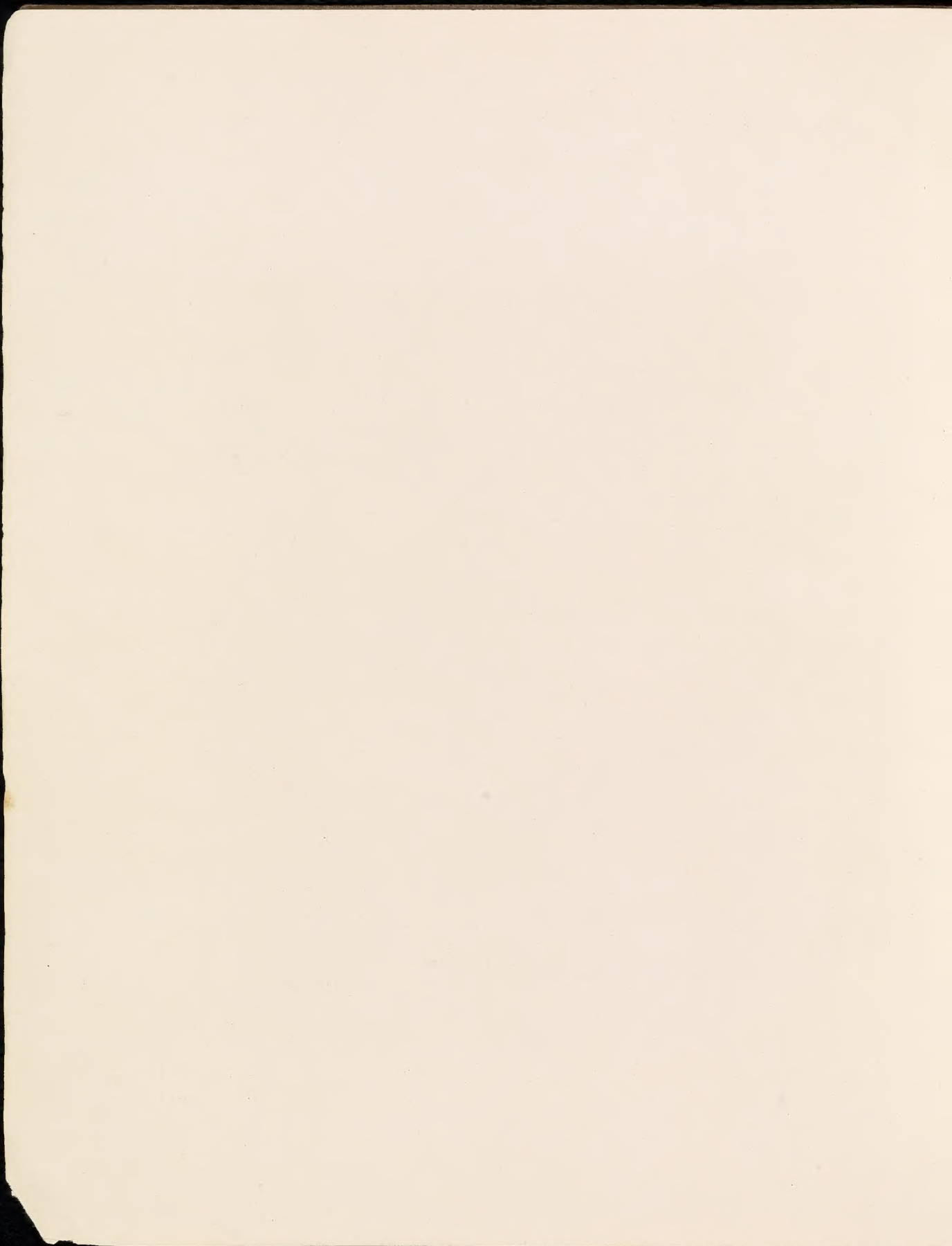
The French Gallery
120. Pall Mall
London.

PICTURES
BY
SIR HENRY RÆBURN R.A
1911











The French Galleries.

120, PALL MALL, LONDON.

131, PRINCES STREET, EDINBURGH.

99, NOTRE DAME STREET, W., MONTREAL.

106, CHARLES STREET, TORONTO.

126, SPARKES STREET, OTTAWA.

WALLIS & SON.

PICTURES
BY
SIR HENRY
RAEBURN, R.A.

THE ONE HUNDREDTH
EXHIBITION
AT THE
FRENCH GALLERY
120, PALL MALL, LONDON.

1911.

ND
497
R13F84

SIR HENRY RAE BURN

Born Edinburgh, 4th March, 1756 ;

Married 1778 ;

Visited London 1785, 1810 and 1815 ;

Visited Rome 1785 to 1787 ;

President of the Society of Artists, Edinburgh, 1812 ;

Elected A.R.A., London, 1814 ;

Elected R.A., 1815 ;

Knighted 1822 ;

Died Edinburgh, 8th July, 1823.

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LIST OF THE PICTURES

BY

SIR HENRY RAEBURN, R.A.

EXHIBITED AT THE

FRENCH GALLERY, LONDON.

NOVEMBER & DECEMBER, 1911.

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- | | |
|---|--|
| 1 Robert Allan, Banker. | 9 The Hon. Mrs. Grant, of
Kilgraston. |
| 2 Miss Janet Law. | 10 Mrs. Macdowall. |
| 3 Captain David Birrell. | 11 Mrs. Irvine Boswell. |
| 4 Mrs. Macleod. | 12 George and Maria Stewart. |
| 5 Professor John Playfair. | 13 Mrs. Commodore Johnstone
as "Contemplation." |
| 6 Mrs. Buchanan. | 14 Patrick White, Esq. |
| 7 Miss Sarah Wordsworth. | 15 Mrs. Patrick White. |
| 8 John Tait, of Harviestoun,
and his Grandchild. | 16 Provost Elder, of Forneth. |

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*17 General Sir James
Stevenson Barnes.

18 James Veitch, Lord Eliock.

19 Mrs. Malcolm.

*20 John Francis, Earl of Mar.

*21 Mrs. Tyndal Bruce.

*22 George Malcolm, Esq.

23 Adam Rolland, of Gask.

24 Mrs. Hay, of Spot.

25 Miss Lamont, of Greenock.

26 Mrs. Lee-Harvey, of Castle
Semple, and Child.

27 Mrs. Andrew Wood.

28 Mrs. Stewart Richardson.

29 Lord Melville.

30 The Hon. Harry Erskine.

* These portraits are reproduced only in the general group of the French Gallery.

SIR HENRY RAEBURN, R.A.

By JAMES GREIG.

THE success of their Raeburn exhibition of last year and the enormous favour shown to the works of Raeburn at Christie's in May and June fully justify Messrs. Wallis and Son, of the French Gallery, Pall Mall, in bringing before the public a series of portraits by the great Scottish artist. Raeburn's life-work is represented from his earliest to his latest period, and the general impression conveyed is a great sanity of vision and subtle seizure of character, expressed with unerring, impulsive technique. There are here and there weaknesses that might offend the academic eye, but these very faults add to the vitality of feature and poise.

Raeburn was free from the tyranny of technique. His work, whether good or bad, was as spontaneous in statement as it was sudden and sure in its appreciation of form dominated by temperament. Throughout his career there is no deviation from the aims evident in the portraits of his youth. His art evolved gradually from the tentative but conscious power of the "George Chalmers" of 1776, in Dunfermline, and the

awkward grace and thinness of the "George and Maria Stewart" (12) at the French Gallery, to the intense penetration and full-blooded force of the "Sir John Sinclair" and the "Macnab," and to the exquisite poetry of the "William Ferguson of Kilrie," and the more robust beauty of the "Colin Mackenzie the Younger," in the Brighton Art Gallery.

Of the 30 portraits on view only two or three have been seen in London, and ten, at least, have not been recorded hitherto. The latter include a lovely portrait of "Miss Sarah Wordsworth," which suggests her namesake's "violet, by a mossy stone half hidden from the eye." Raeburn must have admired this charming girl with the dreamy eyes, full, expectant mouth, and rose-pink face, her beauty is so tenderly presented. Miss Wordsworth (was she a relative of the poet?) was born on the 3rd of April, 1797, and was married to Robert Hartshorn Barber. Both died full of years, she in 1873, he at the age of ninety-seven. This portrait of her was painted at the time when Mrs. Scott Moncrieff was sitting to Raeburn, and the two ladies met and became close friends.

The Marquess of Lansdowne lends a commanding portrait of "Professor John Playfair" (5), which was bequeathed in 1855 by Lady Davy to the third Marquess of Lansdowne; "Mrs. Macdowall" (10) is fine in poise; the "Mrs. Patrick White" (15) is a splendid specimen of Aberdeen womanhood, as "siccar" in its solidity as the county granite, as aloof and wise as Minerva. This portrait resembles in face, figure, and dress, the image of "Mrs. Tod" shown in the French Gallery last winter. There is a strong, decorative presentment of "Provost Thomas Elder, of Forneth" (16), who was Lord Provost of Edinburgh and Postmaster-General for Scotland, and was mainly responsible for the new buildings of the University, for which a portrait was painted in 1798. "Mrs. Tyndal Bruce" (21), which seems to be unfinished, is a lively likeness

of a wilful young lady; the head of "Miss Lamont of Greenock" (25) is fresh and buoyant, and Mr. Morland Agnew's "Lord Melville" is one of the best works. Here a noble head is treated in noble fashion, and the red gown and ermine collar are brushed in with a directness and verve that make Sargent's virtuosity studied and tame. This splendid achievement is a study for the three-quarter length in the Bank of Scotland, Edinburgh. Melville, who was a distinguished lawyer and statesman, was impeached for alleged malversation as Treasurer of the Navy in 1805, but was acquitted. His fine, fearless face certainly shows no sign of moral weakness.

The extremely attractive "Mrs. Irvine Boswell" represents an interesting personality. She was a daughter of Mr. Christie of Durie, in Fife, and married a son of Claude Irvine Boswell, Lord Balmuto, the nephew of James Boswell, whose delightful gossip is the most permanent monument to the memory of Dr. Samuel Johnson. The "Mrs. Malcolm" (19) is an early, reticent vision of a gentle-faced lady, who forms a fine contrast to the "magerful" "Mrs. Patrick White," and there is a "Sinclair"-like swagger in "Captain David Birrell" (3) that is exhilarating, while the "Miss Janet Law" has great suavity of handling and colour.

In a way the group of "John Tait of Harviestoun and his Grandchild" (8) is the most important and interesting work in the Gallery. It was formerly believed to have been painted in 1798 or 1799, but a letter which appears in Miss Emily Robertson's book about her father, Andrew Robertson, the miniaturist, proves this date to be wrong. Robertson when a lad of sixteen went from Aberdeen to Edinburgh to study under Nasmyth, and, eager to see Raeburn's pictures, he went to the studio in George Street, and was received with much kindness by Raeburn, who allowed him to copy some of his portraits. "The first one I copied," says Robertson, "was an

old gentleman, a half length of Mr. John Tait, advocate." This miniature, which is reproduced in the latest monograph on Raeburn, was painted in 1793, and shows Tait sitting alone holding his hat in his right hand. This date is three years earlier than the birth of the child which now figures in the picture, so that his portrait was introduced about 1800. There can be no doubt that the picture of the Tait at the French Gallery is the one that Robertson copied, for the first position of the arm and the hat are evident under the newer paint. The head of the man is superbly modelled, the light resting in subtle gradation on the planes of the powerful features. The child is winsome, but the later drawing is so bad that the grandfather seems to have two right hands.

THE MORNING POST.

NOVEMBER 15th, 1911.

LIST
WITH BIOGRAPHICAL DETAILS
OF THE PICTURES
BY
SIR HENRY RAEBURN, R.A.

1 ROBERT ALLAN, BANKER

Robert Allan, Banker. Born 1740. Died 1818.

(Half length.)

2 MISS JANET LAW

Miss Janet Law, of Kemback House, Fifeshire.

(Kitcat.)

3 CAPTAIN DAVID BIRRELL

Captain David Birrell, of the Honble. East India
Company's Service.

(Half length.)

4 MRS. MACLEOD

Sarah, second wife of General Norman Macleod, 20th Chief of Macleod. Daughter of N. Stackhouse, Member of Council, Bombay. Born 1767. Married 1784.

(Head size.)

5 PROFESSOR JOHN PLAYFAIR

Born 1748. Died 1819. Bequeathed in 1855 by Lady Davy to Henry, third Marquess of Lansdowne.

(Half length.)

6 MRS. BUCHANAN

(Head size.)

7 MISS SARAH WORDSWORTH

Miss Sarah Wordsworth. Born 3rd April, 1797. Died 18th October, 1873. Married to Robert Hartshorn Barber, Esq., who was born 1783, and died 1870.

(Head size.)

8 JOHN TAIT, OF HARVIESTOUN, AND HIS GRANDCHILD

John Tait, of Harviestoun (1727-1800). Writer to the Signet, and his grandson, John Tait (1796-1877), afterwards Advocate and Sheriff of Perthshire. The grandson was eldest brother to Archibald Campbell Tait, Archbishop of Canterbury.

(Half length.)

9 THE HON. MRS. GRANT, OF KILGRASTON

Mrs. Grant, of Kilgraston, daughter of Francis

Lord Grey

(Head size.)

10 MRS. MACDOWALL

Mrs. Macdowall, of Walkinshaw, Renfrewshire.

(Half length.)

11 MRS. IRVINE BOSWELL

Margaret, third daughter of James Christie, of Durie.

Wife of James Irvine Boswell, of Kingcausie, Aberdeenshire, whose father was Lord Balmuto, a Scottish Judge

and nephew of Dr. Johnson's biographer.

(Head size.)

12 GEORGE AND MARIA STEWART

Children of Professor Dugald Stewart, of Edinburgh University.

(Half length.)

13 MRS. COMMODORE JOHNSTONE

AS "CONTEMPLATION"

Charlotte Dee, afterwards Mrs. Commodore Johnstone, wife of George, Commodore Johnstone, who was born about 1720, and was the third son of Sir James Johnstone, third Baronet, of Westerhall. He advised Rodney of the Spanish War, and so led to the Capture of Havanah, 1761; was Governor of West Florida, 1763; M.P. for Appleby and Cockermouth; opposed Clive and the East India Company.

(Kitcat.)

14 PATRICK WHITE, Esq.

Patrick White. Born Aberdeen, August 2nd, 1755.
Married 27th October, 1777.

(Head size.)

15 MRS. PATRICK WHITE

Jean, wife of Patrick White, Esq. Born Aberdeen,
7th July, 1752. Married 27th October, 1777.

(Head size.)

16 PROVOST ELDER, OF FORNETH

Thomas Elder, of Forneth. Born 1737. Died 1799.
Lord Provost of Edinburgh and Postmaster-General
for Scotland.

(Half length.)

17 GENERAL SIR JAMES STEVENSON BARNES

James Stevenson, born about 1773. Took name of
Barnes from property in Ayrshire. Was in the 20th
Foot and commanded. Made K.C.B., K.T.S., and K.C.
Served in Peninsular War. Died in London on 5th
October, 1850.

(Head size.)

18 JAMES VEITCH, LORD ELIOCK

Born 1712. Passed as Advocate in 1738. Appointed Sheriff of Peebles in 1747. Elected M.P. for Dumfries in 1755, which position he held till 1760, when he was elevated to the Bench as Lord Eliock. He died in 1793. Was a friend and correspondent of Frederick the Great of Prussia.

(Full length.)

19 MRS. MALCOLM

Margaret, wife of George Malcolm, of Burnfoot, Langholm.

(Head size.)

20 JOHN FRANCIS, EARL OF MAR

John Francis Erskine, 12th Lord Erskine, and 7th Earl of Mar. Was the only child of James and Frances Erskine, and was, in 1824, restored by Act of Parliament to the Earldom of Mar, as "grandson and lineal representative" of the attainted Earl (John, 22nd Earl of Mar). He married, in 1770, Frances, daughter of Charles Floyer, Governor of Madras. He had three

sons.

(Half length.)

21 MRS. TYNDAL BRUCE

Mrs. Tyndal Bruce, of Falkland, Fife.

(Head size.)

22 GEORGE MALCOLM, Esq.

George Malcolm, Esq., of Burnfoot, Langholm.

(Head size.)

23 ADAM ROLLAND, OF GASK

Advocate. Born 1734. Died 1819.

(Kitcat.)

24 MRS. HAY, OF SPOT

Mrs. Hay, wife of Captain Robert Hay, of Spot.

(Half length.)

25 MISS LAMONT, OF GREENOCK

(Head size.)

26 MRS. LEE-HARVEY, OF CASTLE SEMPLE,
AND CHILD

Wife of Colonel Lee-Harvey, of the Gordon
Highlanders.

(Full length.)

27 MRS. ANDREW WOOD

Daughter of John Russell, Esq., of Roseburn, wife of
Dr. Andrew Wood, of Edinburgh.

(Head size.)

28 MRS. STEWART RICHARDSON

Miss Elizabeth Ann Stewart, of Urrard, Perth, Co-Heir and eldest daughter of James Stewart, of Urrard. Married James Richardson, of Pitfour, who died 26th July, 1823 Their son, John Stewart Richardson, became 13th Baronet.

(Half length.)

29 LORD MELVILLE

Henry, 1st Lord Melville (1742—1811), son of Lord President Dundas, of Arniston, represented Edinburgh in Parliament, filled many high offices, and governed Scotland under Pitt. Created Viscount in 1802.

(Head size.)

30 THE HON. HARRY ERSKINE

Henry Erskine, Lord Advocate, elder brother of Lord Chancellor, second son of Henry, 10th Earl of Buchan. Born Edinburgh 1st November, 1746. Died 8th October, 1817.

(Head size.)





Robert Allan, Banker

Robert Allan, Banker. Born 1740. Died 1818.
(Half length.)



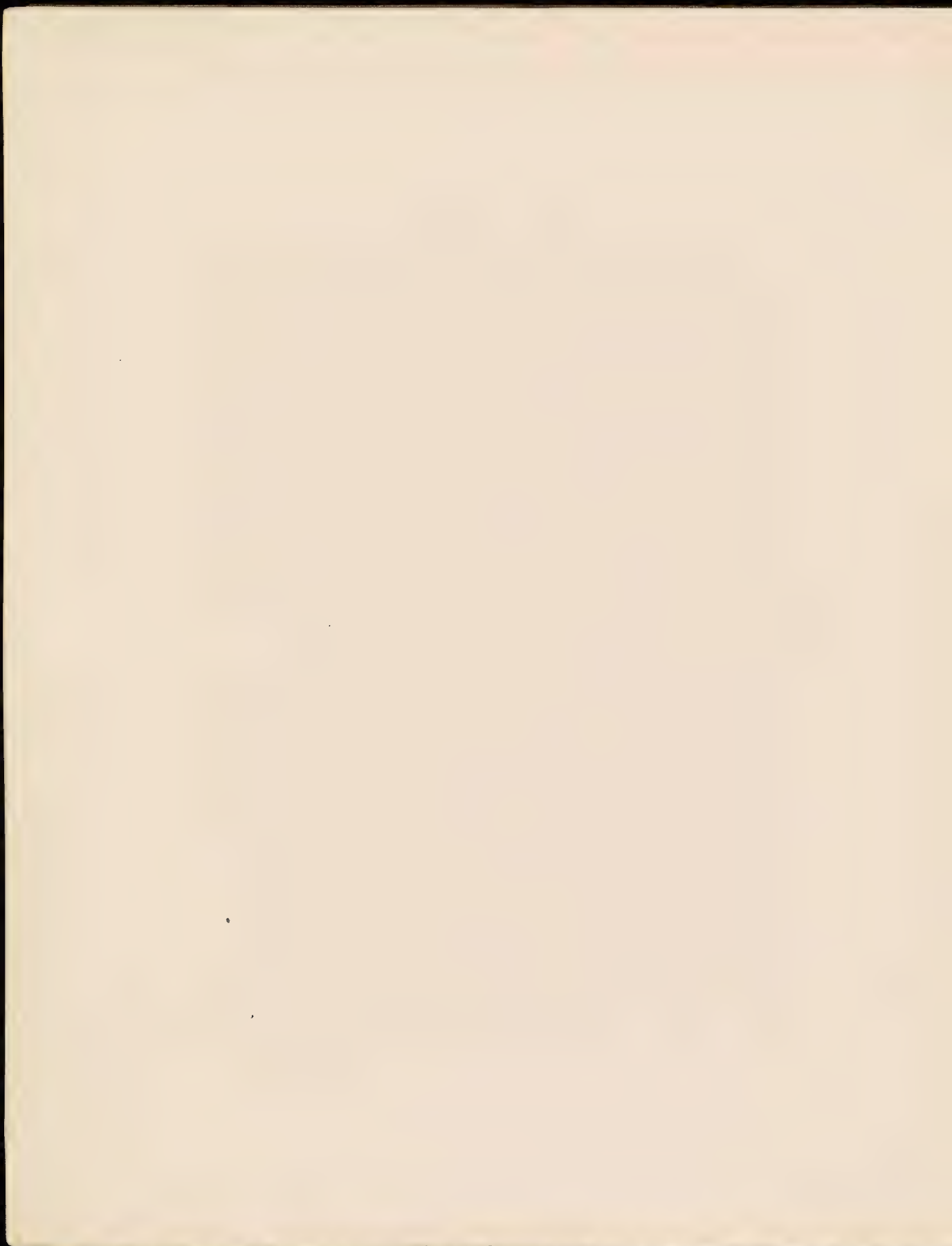




Miss Janet Law

Miss Janet Law, of Kemback House, Fifeshire.
(Kitcat.)





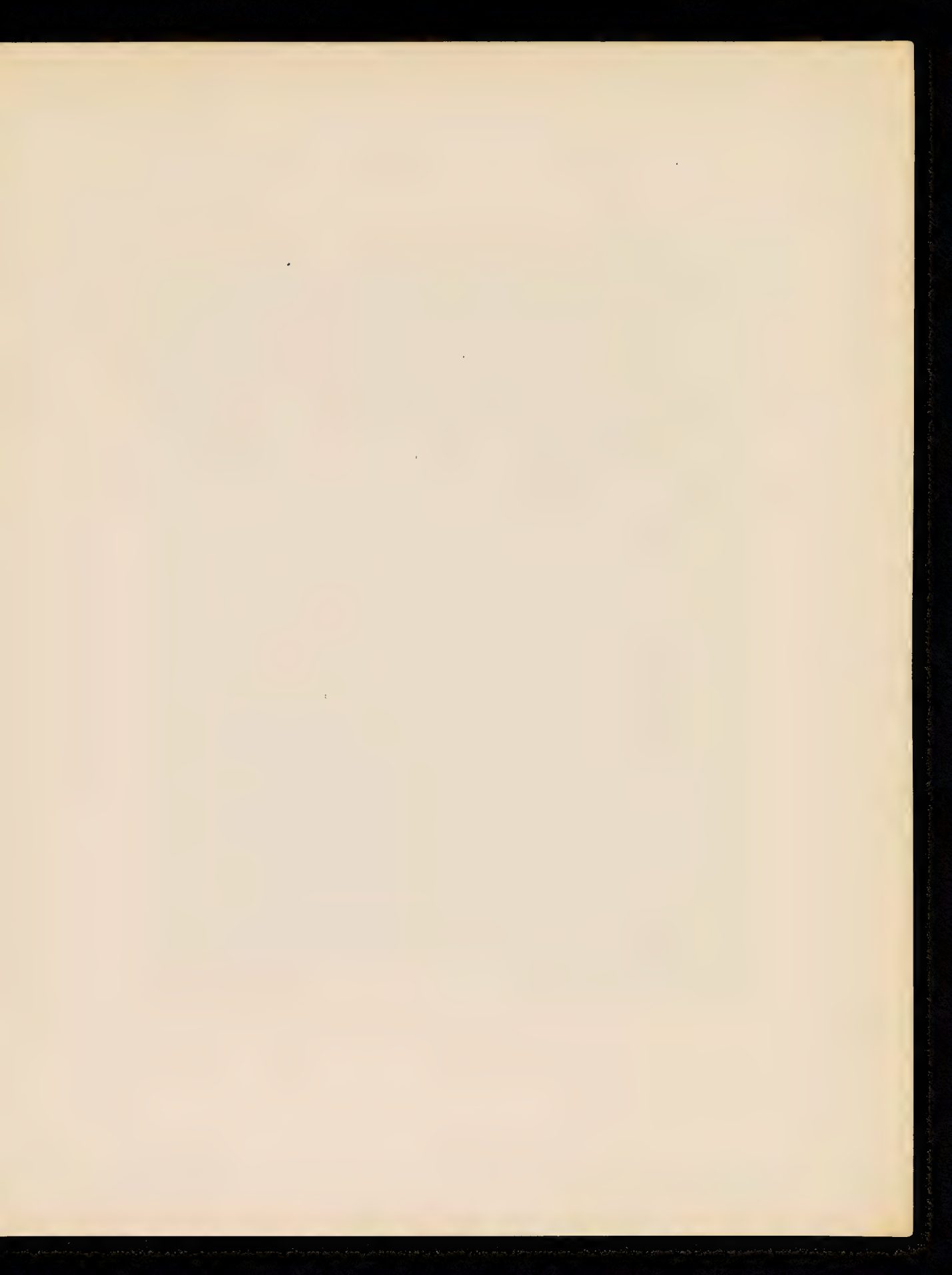


Captain David Birrell

Captain David Birrell, of the Honble. East
India Company's Service. (Half length.)







Mrs. Macleod

Sarah, 2nd wife of General Norman Macleod,
20th Chief of Macleod. Daughter of N. Stack-
house, Member of Council, Bombay. Born
1767. Married 1784. (Head size.)





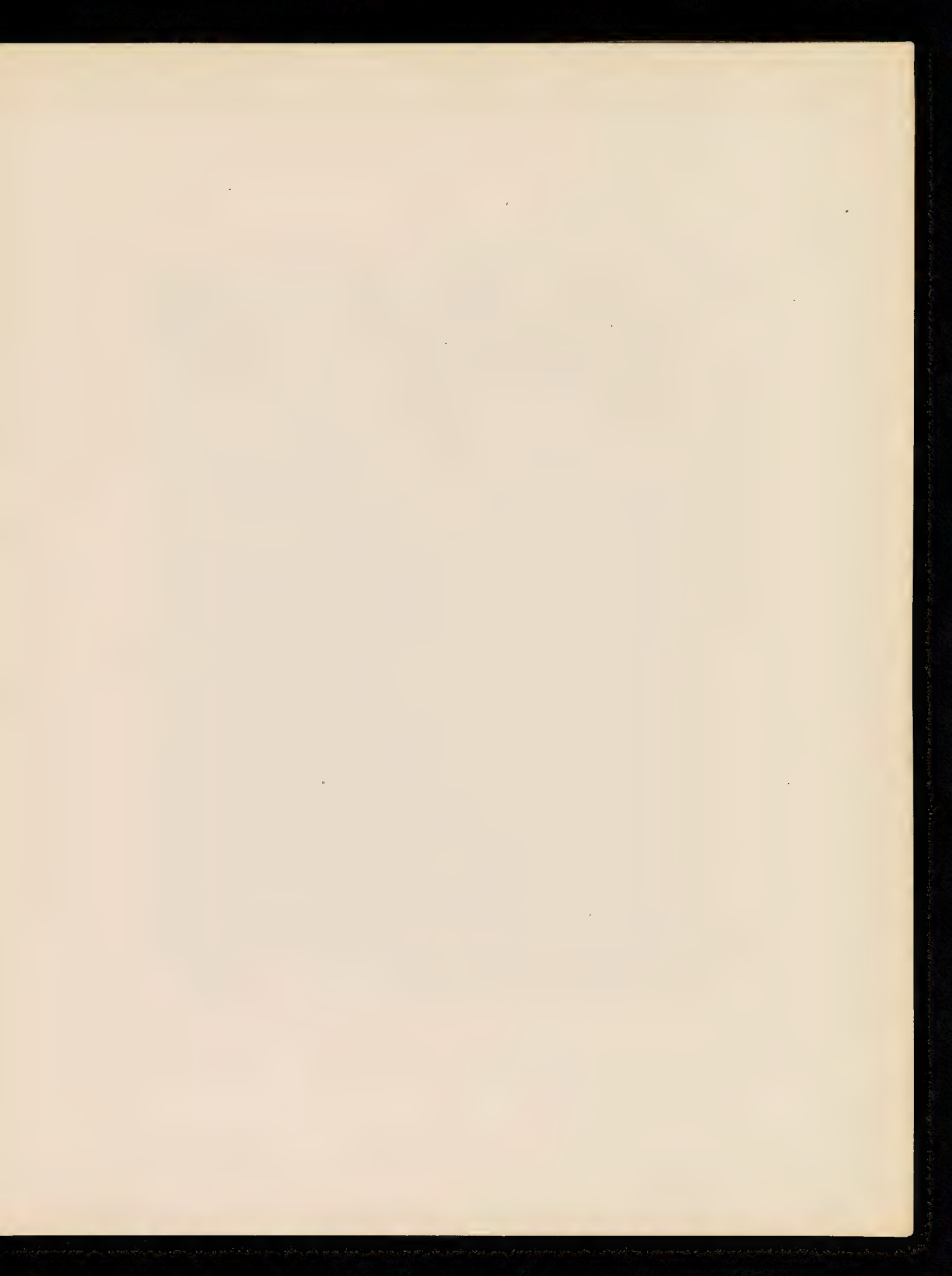


Professor John Playfair

Born 1748. Died 1819. Bequeathed in 1855
by Lady Davy to Henry, third Marquess of
Lansdowne. (Half length.)







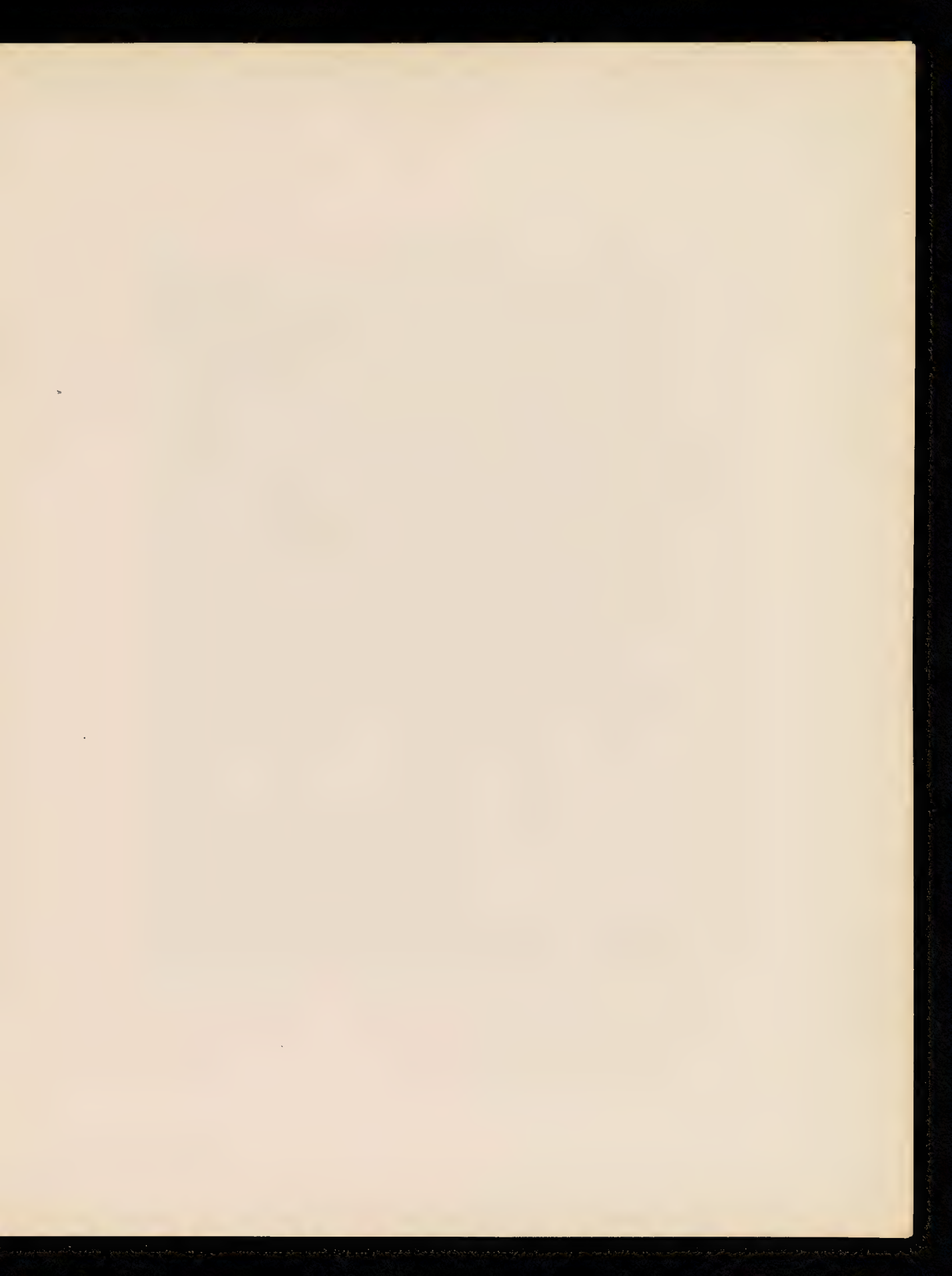
Mrs. Buchanan

(Head size.)

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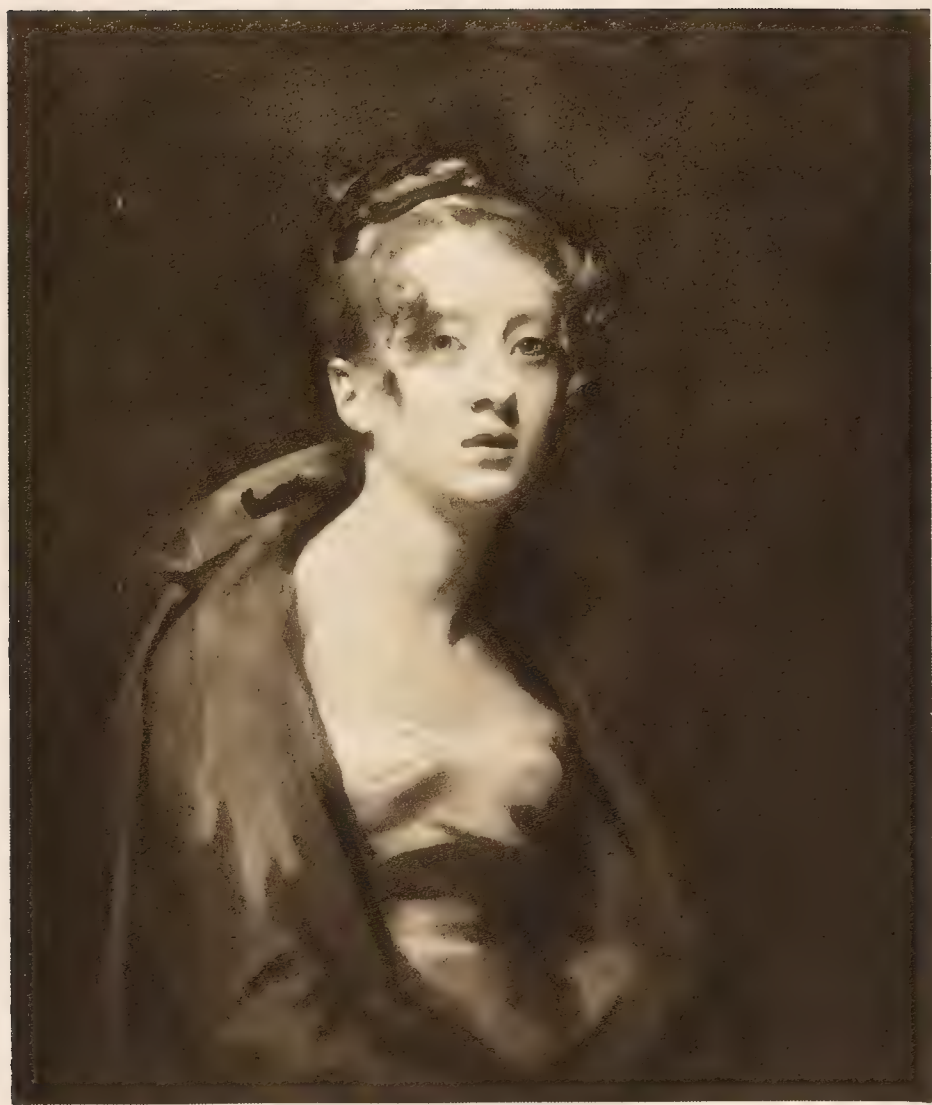






Miss Sarah Wordsworth

Miss Sarah Wordsworth. Born 3rd April,
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Robert Hartshorn Barber, Esq., who was born
1783, and died 1870. (Head size.)







John Tait, of Harviestoun, and his
Grandchild

John Tait, of Harviestoun (1727--1800)
Writer to the Signet, and his grandson, John
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Sheriff of Perthshire. The grandson was eldest
brother to Archibald Campbell Tait, Arch-
bishop of Canterbury. (Half length.)







The Hon. Mrs. Grant, of Kilgraston

Mrs. Grant, of Kilgraston, daughter of Francis.
Lord Grey. (Head size.)







Mrs. Macdowall

Mrs. Macdowall, of Walkinshaw, Renfrewshire.
(Half length.)







Mrs. Irvine Boswell

Margaret, 3rd daughter of James Christie, of Durie. Wife of James Irvine Boswell, of Kingcausie, Aberdeenshire, whose father was Lord Balmuto, a Scottish Judge and nephew of Dr. Johnson's biographer. (Head size.)







George and Maria Stewart

Children of Professor Dugald Stewart, of
Edinburgh University. (Half length.)



1877

1877





Mrs. Commodore Johnstone as
"Contemplation"

Charlotte Dee, afterwards Mrs. Commodore Johnstone, wife of George, Commodore Johnstone, who was born about 1720, and was the third son of Sir James Johnstone, third Baronet, of Westerhall. He advised Rodney of the Spanish War, and so led to the Capture of Havana, 1761; was Governor of West Florida, 1763; M.P. for Appleby and Cockermouth; opposed Clive and the East India Company (Kitcat.)







Patrick White, Esq.

Patrick White. Born Aberdeen, August 2nd,
1755. Married 27th October, 1777. (Head
size.)



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Mrs. Patrick White

Jean, wife of Patrick White, Esq. Born Aberdeen, 7th July, 1752. Married 27th October, 1777. (Head size.)







Provost Elder, of Forneth

Thomas Elder, of Forneth. Born 1737. Died
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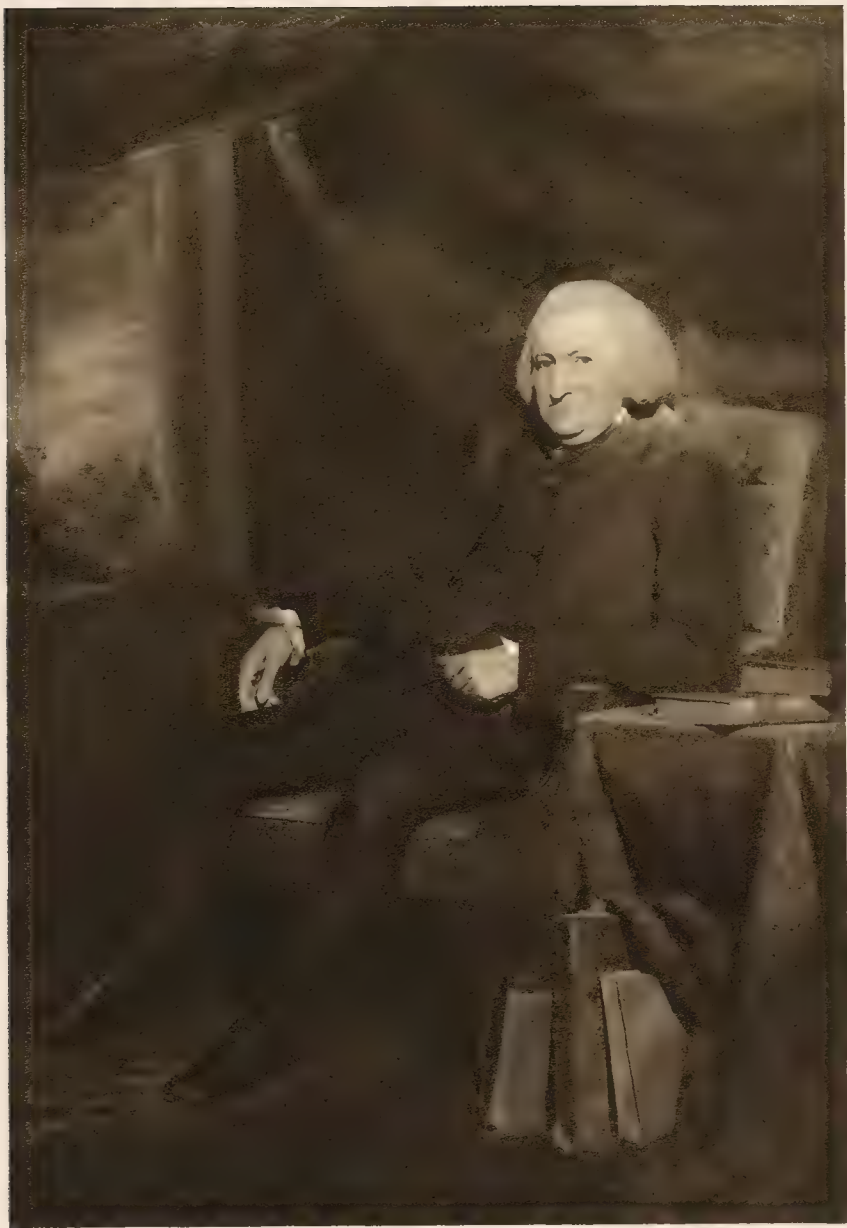






James Veitch, Lord Eliock

Born 1712. Passed as Advocate in 1738. Appointed Sheriff of Peebles in 1747. Elected M.P. for Dumfries in 1755, which position he held till 1760, when he was elevated to the Bench as Lord Eliock. He died in 1793. Was a friend and correspondent of Frederick the Great of Prussia. (Full length.)







Mrs. Malcolm

Margaret, wife of George Malcolm, of Burnfoot,
Langholm. (Head size.)







Adam Rolland, of Gask

Advocate. Born 1734. Died 1819. (Kitcat.)







Mrs. Hay, of Spot

Mrs. Hay, wife of Captain Robert Hay, of Spot
(Half length.)







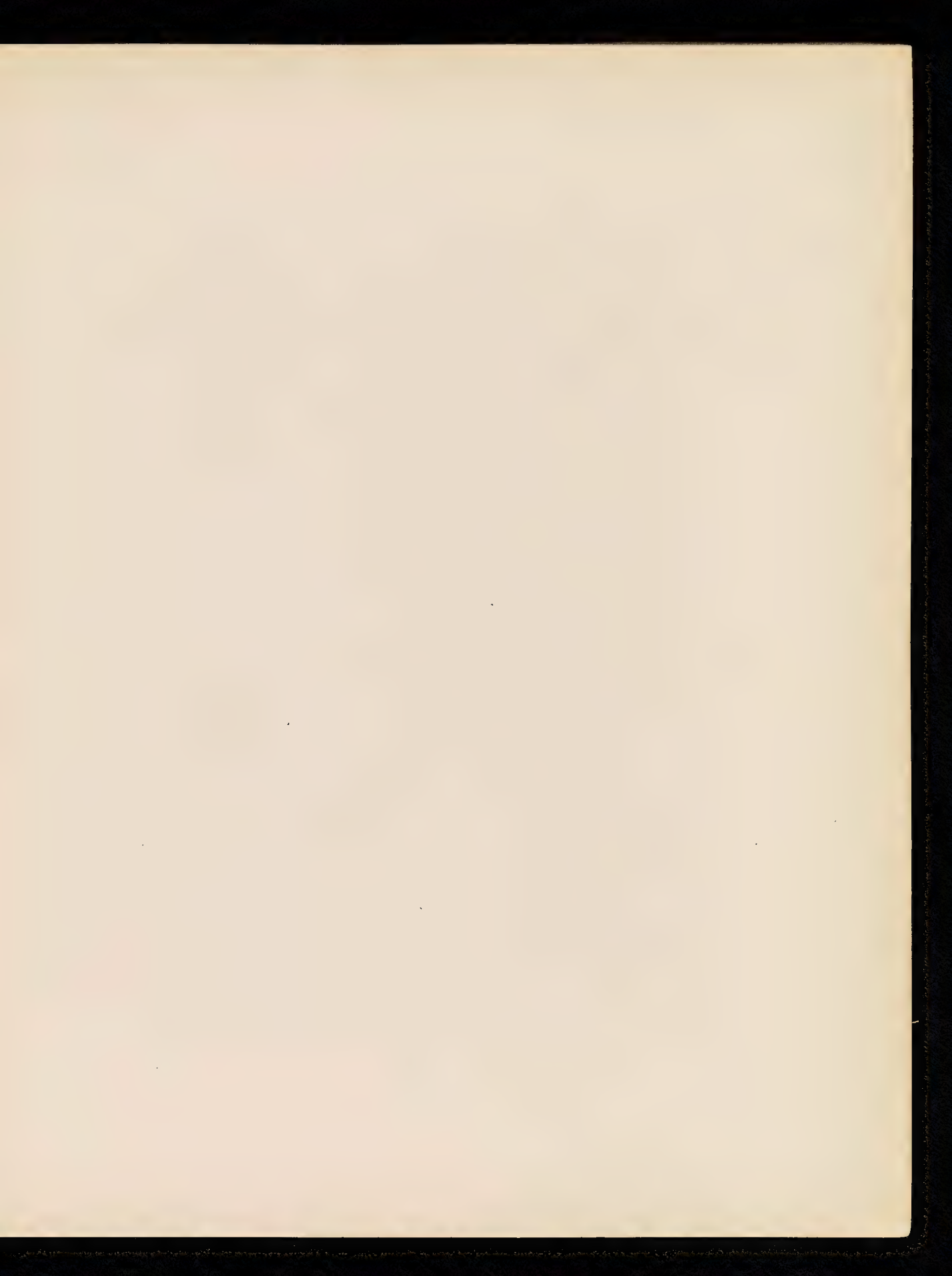
Miss Lamont, of Greenock

(Head size.)



The artist's portrait





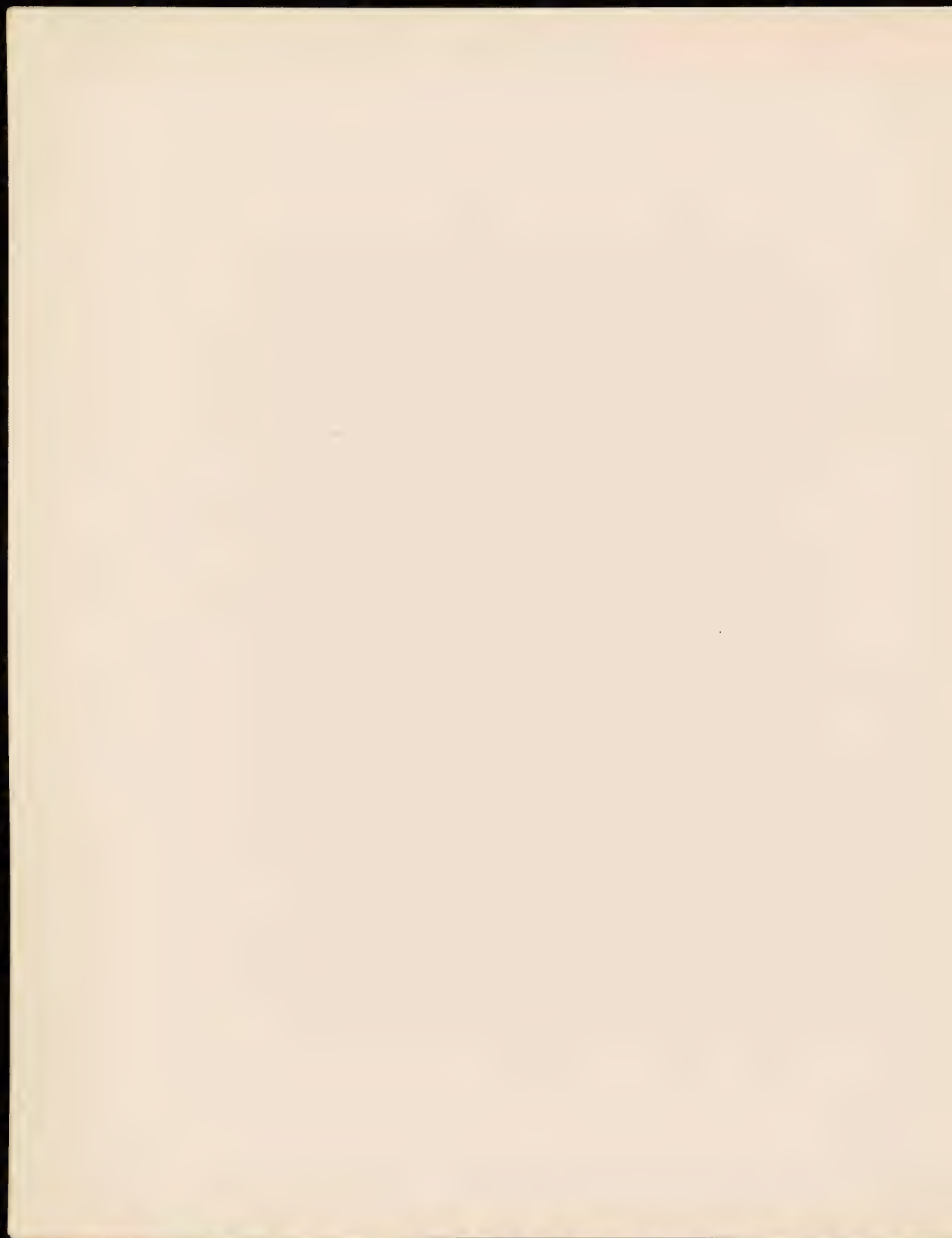
Mrs. Lee-Harvey, of Castle Semple,
and Child

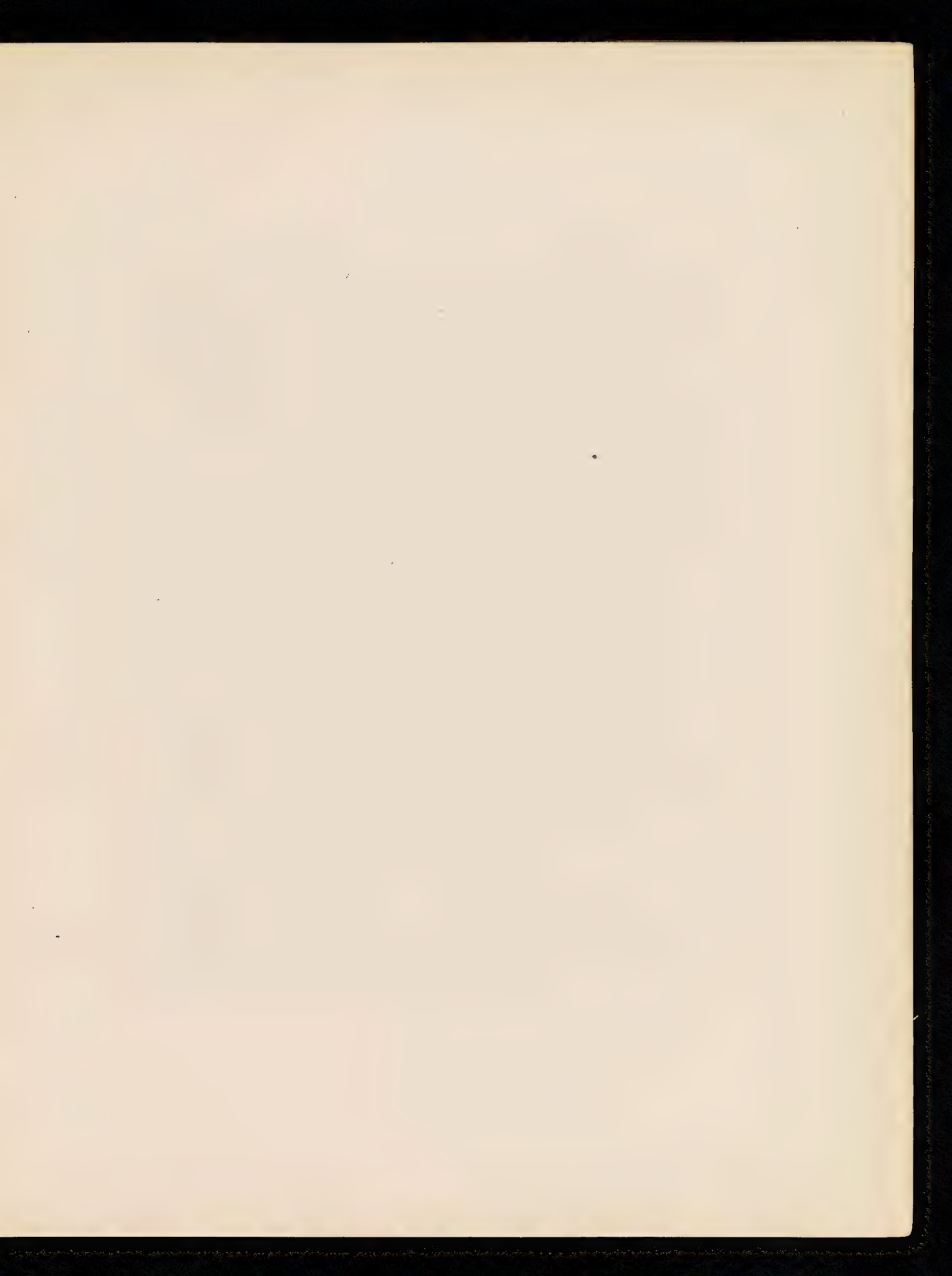
Wife of Colonel Lee-Harvey, of the Gordon
Highlanders. (Full length.)



1878

Portrait of a woman and child





Mrs. Andrew Wood

Daughter of John Russell, Esq., of Roseburn,
wife of Dr. Andrew Wood, of Edinburgh.
(Head size.)







Mrs. Stewart Richardson

Miss Elizabeth Ann Stewart, of Urrard, Perth,
Co-Heir and eldest daughter of James Stewart,
of Urrard. Married James Richardson, of
Pitfour, who died 26th July, 1823. Their son
John Stewart Richardson, became 13th Baronet.
(Half length.)







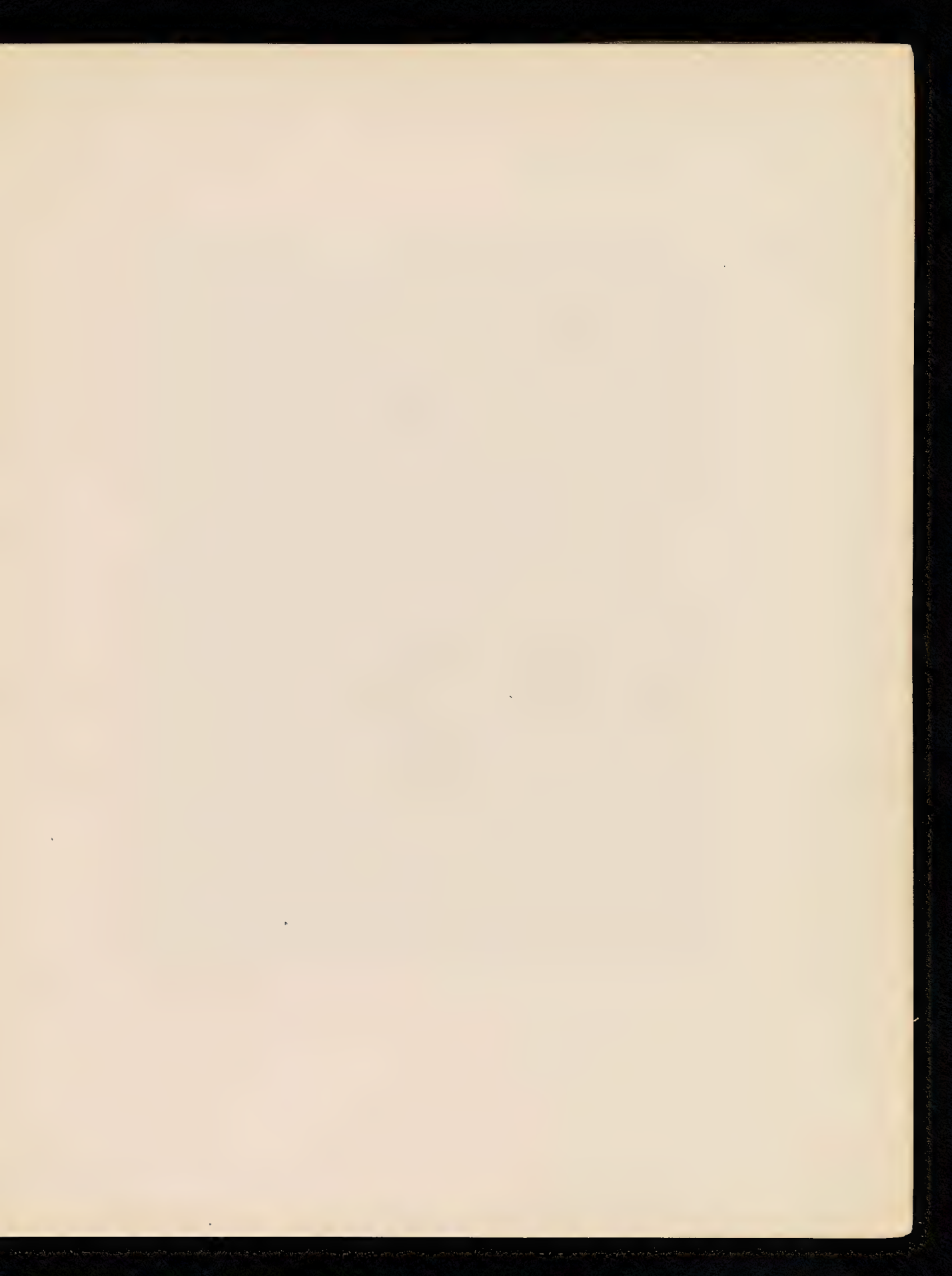
Lord Melville

Henry, 1st Lord Melville (1742--1811), son of Lord President Dundas, of Arniston, represented Edinburgh in Parliament, filled many high offices, and governed Scotland under Pitt. Created Viscount in 1802. (Head size.)



1780. - 1781.

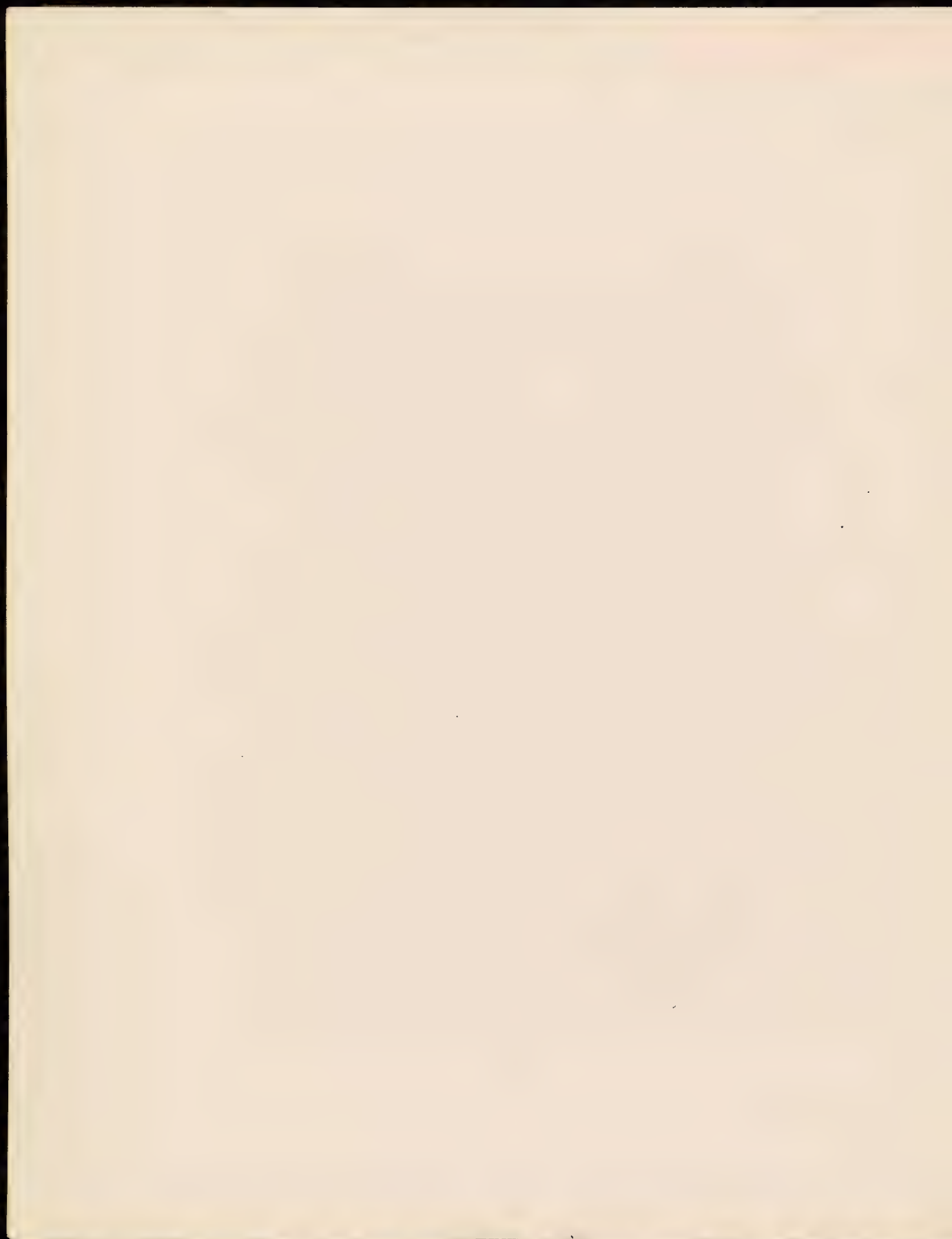


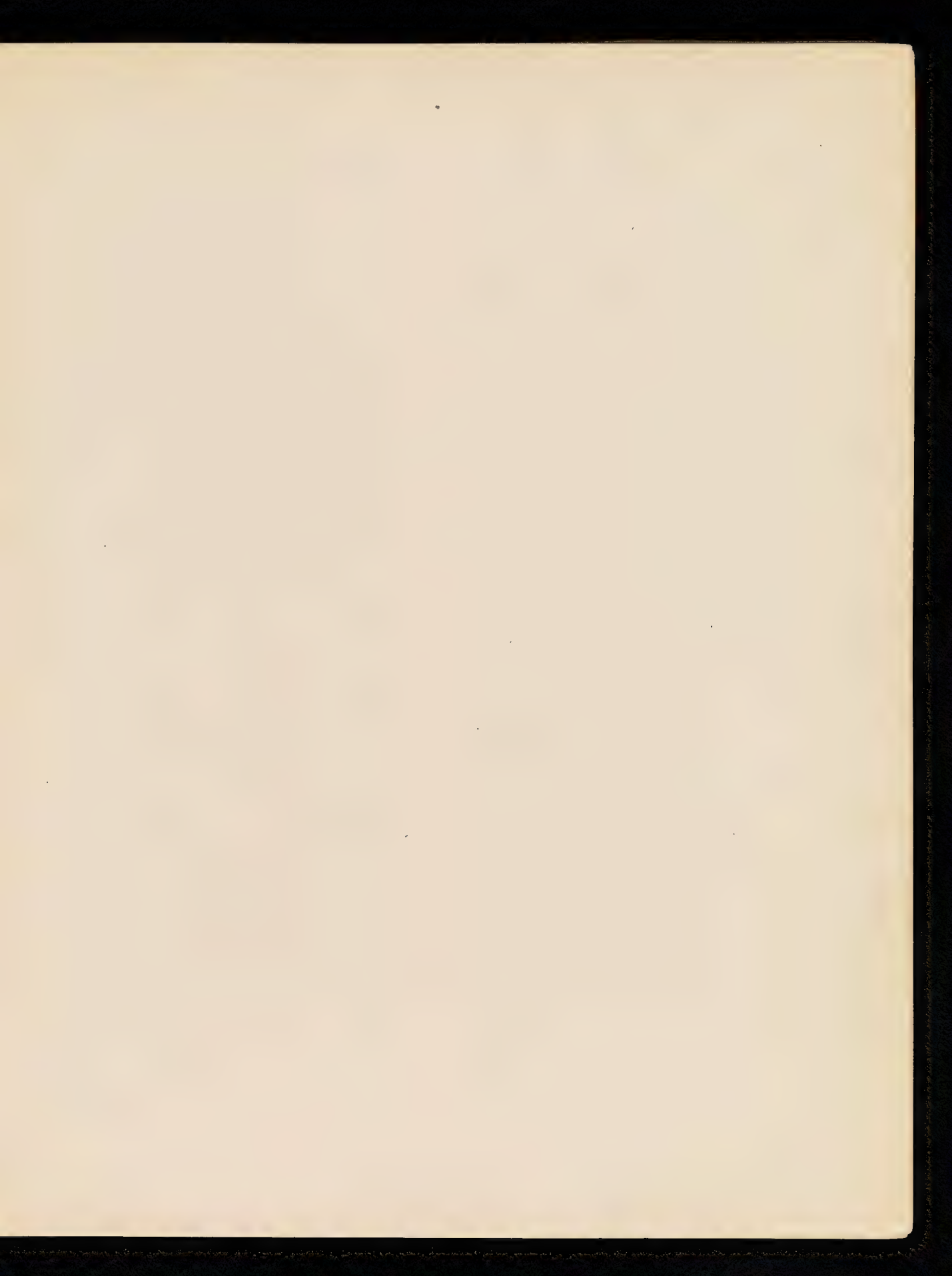


The Hon. Harry Erskine

Henry Erskine, Lord Advocate, elder brother of Lord Chancellor, second son of Henry, 10th Earl of Buchan. Born Edinburgh 1st November, 1746. Died 8th October, 1817. (Head size.)





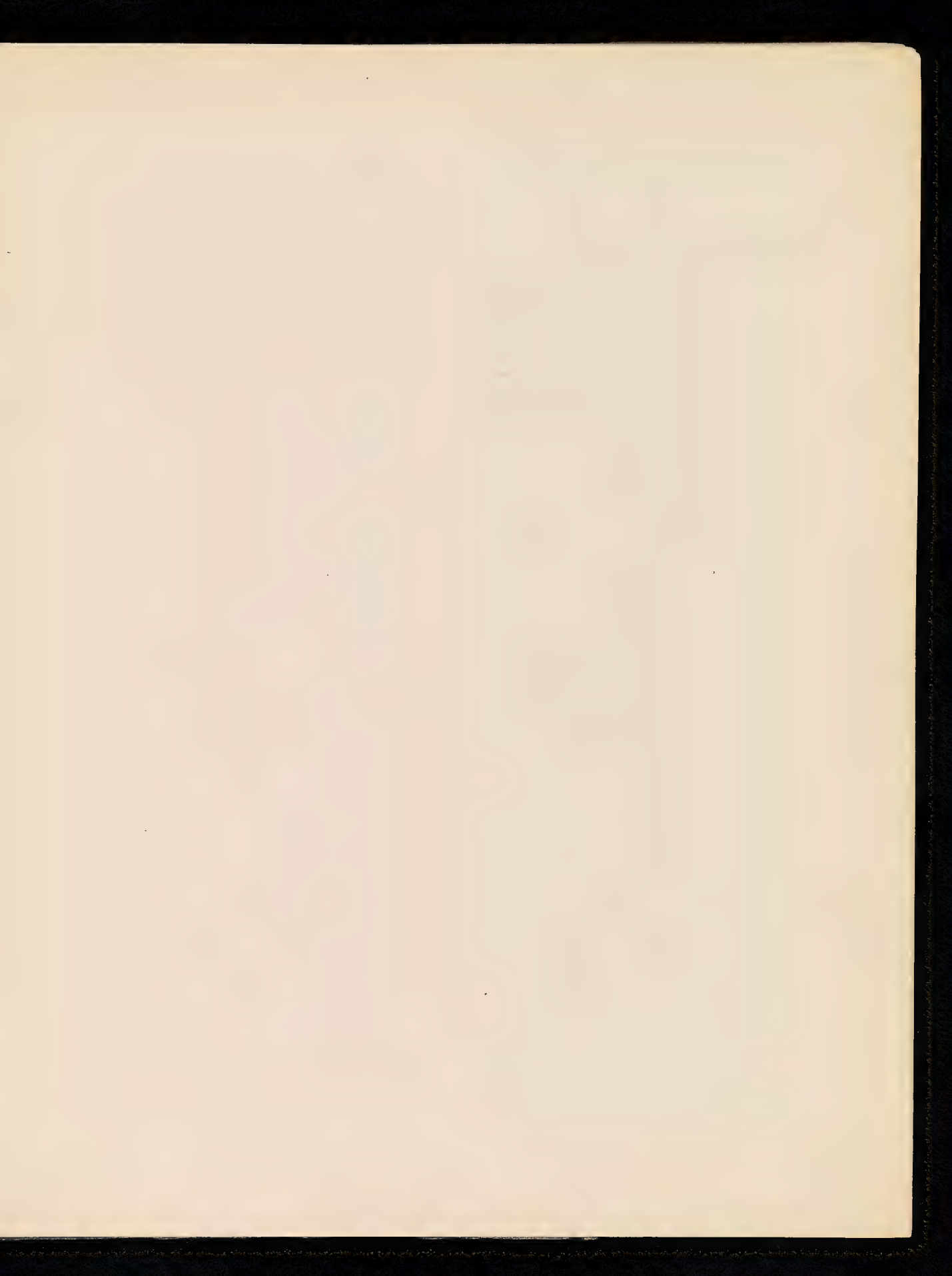


The French Gallery

The Raeburn Exhibition,
Nov. and Dec., 1911.



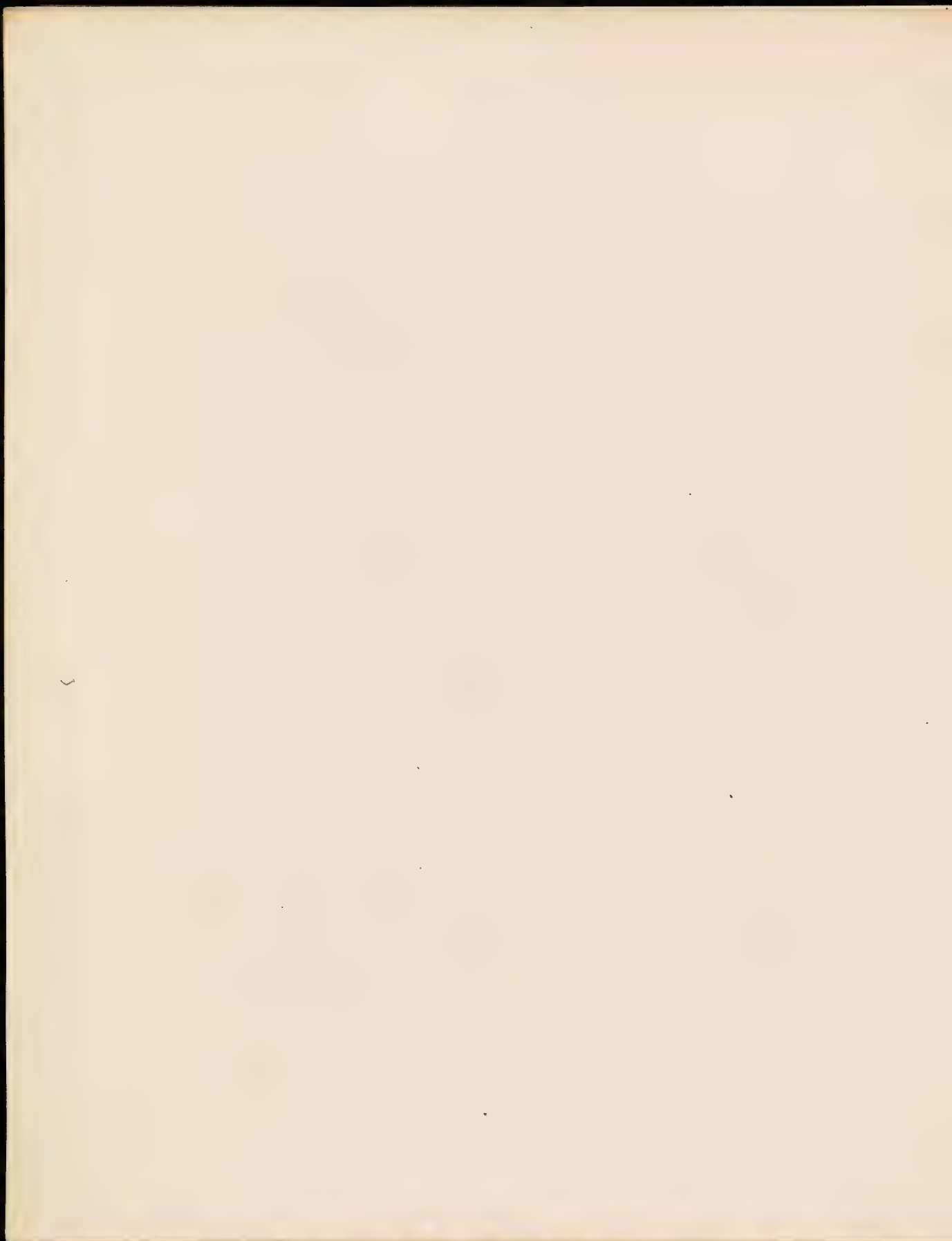




The French Gallery

The Raeburn Exhibition,
Nov. and Dec., 1911.





PRESS NOTICES
OF THE
COLLECTION OF PICTURES
BY
SIR HENRY RAEBURN, R.A.,
ON VIEW AT
THE FRENCH GALLERY, LONDON,
NOVEMBER AND DECEMBER, 1911.

"The Daily Telegraph," 28th November, 1911.

By Sir CLAUDE PHILLIPS.

Messrs. Wallis have already had one notable exhibition of Raeburn's portraits in the French Gallery. Now, as the one-hundredth show in these rooms, where so much that is fine in modern art has been seen, they have arranged another, of hardly inferior quality. It is much easier to enjoy the frankness, breadth, and technical accomplishment of the Scottish master's art than to find anything new to say about it. Although it goes through successive phases, and here and there takes something of reflected light from that of contemporary painters, the master is at every stage essentially himself. Powerfully individual in his portraiture of men, women, and children, he is distinguished for strength, directness, and sympathetic power, but not at all for depth or subtlety. Incisive personal character, a straightforward summing up of salient physical and mental characteristics, a bracing healthfulness, a power of communicating his meaning unmistakably to the beholder, a frankness and mastery of execution exactly corresponding to his frankness and mastery of conception—these are his main merits. And they are

great and commanding enough to extort admiration, and enlist sympathy. Though there is nothing like mechanical repetition in Raeburn's *œuvre*, his portraits may as easily be classified according to types as according to epochs, subjects and styles.

We have the healthful, determined, splendid old Scot, who has deserved well of his country or his county ; we have the ever-green, shrewd, unsentimental, yet sympathetic, old dame ; we have the beauty, young and fresh, but ever of decent bearing, and the majestic, still comely matron, who seeks not openly to captivate, yet is content to please. We have the blooming boy overflowing with health and joy in life, a type in which Raeburn was excelled by none of his contemporaries, not even by Sir Joshua, whose beautiful children are often too conscious of their beauty. The present show of Raeburn's work, if less striking than the last, is of high quality and full of interest, although from the preceding remarks it will be understood why—as there must inevitably be in any collection of his portraits—there is felt in it a certain monotony of standpoint and of handling. "Robert Allan, Banker," is the well and naturally composed portrait of a sturdy, healthy Scottish gentleman, essentially—if we may guess—*homme de bien*. To the later time belongs a striking bravura piece, "Captain David Birrell, of the Honble. East India Company's Service." He assumes a rather swashbuckler air and attitude, but is not really dangerous or more than occasionally demonstrative. The astonishing directness of the painter, his resolute brushing away of all subtleties, is well evidenced here : one look at the portrait, and you take it in completely—no further contemplation will add anything to your knowledge of it or your pleasure in it.

One of the best of Raeburn's beauty portraits is this one here, "Miss Sarah Wordsworth," which as a work of art is, in our opinion, superior to the showier and more celebrated "Mrs. Scott Moncrieff." The clever lighting adds great charm

to the delicacy of the youthful face, and the concentration of the design within a very simple contour is remarkable. A similar but less captivating picture is "The Hon. Mrs. Grant of Kilgraston," in which the most noticeable passage is the white ruff, painted with the square touch, the assured mastery and the mannerism peculiar to our painter. Of quite a different order, and less distinctively Raeburnian, is the "Mrs. Commodore Johnstone as Contemplation," the richness of the palette and a certain deliberately idealistic character in the conception suggesting that it may have been painted in emulation of Reynolds.

Almost invariably in a Raeburn exhibition the portraits of the men overshadow those of the women; for the Scottish artist was, above all, a painter of men and of boys. But here precedence, not out of politeness only, must be given to the ladies, who are from every point of view in the ascendant. A capital study of character, underlined for once with a sly humour, is the "George Malcolm, Esq." Yet in every respect a better picture, and indeed, from the point of view of the artist and the connoisseur, the finest thing in the exhibition is the "Mrs. Malcolm." This, though a pendant to the last-named portrait, must, judging by style and technique, be of considerably later date. The old lady, though toothless, is charming in her simplicity, most touching in that quality of sweetness and acceptance which belongs to happy old age. Her delicate yet not bloodless complexion is set off by an ample white kerchief coquettishly arranged round her head, the whole being relieved against a vibrant brownish-white background. We have here an exercise in *bianco sopra bianco* (white upon white), but one happily subordinated to the essential expression of portrait, and growing naturally out of it. Here Raeburn shows himself a master in the higher and narrower sense. Yet the "Mrs. Malcolm," with its unusual subtleties of conception and painting, is not a sensational picture, nor one likely to be generally popular.

"The Times," 16th November, 1911.

It is not often that we have the chance of seeing many Raeburns together in London. In the second exhibition of his works now being held at the French Gallery, 120, Pall Mall, there are about 30 to be seen, some of them as good as he ever painted. Raeburn had a great success in his own time, and he has an even greater success now in the sale-rooms, but a number of his works seen together give one the impression of a great talent which was nearly always bewildered by incongruous aims. Like many Scotsmen, Raeburn in intellect was much more French than English, and one feels that nearly all his best portraits are conceived as David or Ingres would have conceived them, but that the original conception is overlaid and obscured by English romanticism. Pure form is really his main interest, but he cannot be content with it. He must try to enliven it with sharp accents, or masses of light and shade, and with incongruous romantic accessories. His "Robert Allan" (1) might have been like a fine Ingres, his "Captain David Birrell" (3) like an excellent David; but the masterly form of the one is weakened by imposed masses of shadow, while in the other a recollection of Reynolds's "Lord Heathfield" seems to have lessened his interest in his own model. The pose is too determined for the character, and the landscape background is a mere irrelevance. In another important work, the "John Tait with his Grandchild" (8), Raeburn has attempted a momentary incident, which gives a sentimental and incongruous interest to his picture. The old man holds out his watch for the child to look at, yet he sits and looks as if he were merely having his portrait painted. He is represented as out of doors with a picturesque landscape background, yet we feel that he is really in the studio all the time, that the artist here, too, was interested only in form, and

that the incident and the accessories are mere distractions from his purpose. In the "Mrs. Macdowall" (10) he has tried to romanticize everything except the face, but that obstinately keeps its character, which is not at all romantic, and makes the picture interesting in spite of itself.

In the admirable "General Barns" (17) there are no romantic accessories; there is nothing but the character of the sitter simply and vividly expressed. The "Mrs. Tyndal Bruce" (21), the most French in character of all his works here exhibited, would be equally successful but for the unnecessary headlights and masses of shadow. In the "Mrs. Buchanan" (6) Raeburn reminds one of a Goya; and one feels that it might have been as good as a Goya if he had not flinched at the last moment from his natural precision of statement. It is that habit of flinching and of yielding to picturesque evasions which prevents him from being a master, while no doubt it increases his popularity.

"The Athenæum," *25th November, 1911.*

The present collection at the French Gallery gives again a perfectly adequate opportunity of estimating the powers of the famous Scottish artist. It does not reveal these powers in any new light, and, although the best pictures in this show are little, if at all, inferior to the best of the previous one, not a few—and these not the least clever—throw into strong relief the more vulgar aspect of his talent. He painted like a conjuror, bent on the deception of making a man appear with complete substantiality where no man really was. His heads almost always have solidity, projection, juiciness of substance; but the more forcibly these qualities are present in a portrait, the more

intolerable do they become when allied to draughtsmanship which is common and wanting in subtlety. Thus the child in "John Tait of Harviestoun and his Grandchild" (8) is no worse drawn than many another artist's attempt at childish portraiture, where the inadequacy does not strike us as obtrusive because the whole manner of its presentment arouses no expectation of extreme verisimilitude. In Raeburn's extraordinarily clever painting, on the other hand, the deception is only too lively. The child is set before us in solid palpable flesh, and we feel her to be almost a monster of commonness. "Miss Sarah Wordsworth" (7) offers another example of the dangers of carelessly balanced realism. The head is most dexterously brushed—not without a certain logic—but the hair is painted with a subtle force and complexity of structure which make the face by comparison a piece of obvious mechanism; while in the part of it which we wish to find most elusive—the eyes—we are fobbed off with the cheapest of tricks and find no delicacy of drawing at all.

This is a particularly besetting sin of the painter in his portraits of women, in dealing with whom he seems afraid to discard certain popular recipes, the baldness of which becomes apparent in a setting of lavishly realistic accessories. In such a portrait as "James Veitch, Lord Eliock" (18), and still more in "Provost Elder of Forneth" (16), the head of the sitter emerges as more nearly the passage of greatest subtlety. "General Sir James Stevenson Barns" (17) has even more completely the look of life, not because the face is most thoroughly rendered, but because it remains more modestly in a world of not too tangible vision. This portrait is, perhaps, the most artistic painting on the walls and the least challenging in its cleverness.

The cleverness of Raeburn, moreover, is no matter of natural imitative ability unformed by contact with fine artistic examples. Again and again, notably in the large "Mrs. Lee-

Harvey of Castle Semple and Child" (26), we see ample evidence of familiarity with very distinguished paintings, yet the result just misses being distinguished for lack of fineness of eye. It is that lack which makes possible such a barbarism as the child's ear in this picture, painted in a swaggering and self-satisfied fashion at an angle delicately, but fatally different from that of the head. While we make these strictures on the work of a painter who appears to us at the moment to be much over-estimated, we do not wish to imply that the present exhibition does him other than full justice.

The whole-hearted admirers of Raeburn—and they are in a handsome majority—will find here occasion for complete satisfaction.

"The Manchester Guardian," *17th November, 1911.*

To the general public even "booms" in art have their good side. We hear of this or that masterpiece being purchased at an absurdly high price and darting off to America, and in very many cases we find in a month or two that half-a-dozen hitherto unknown examples of that particular master have suddenly made themselves known and insist on appearing in the picture-dealers' shops. The Romney boom, for instance, undoubtedly saved the lives of scores of Romneys which, exposed to all the accidents that attend neglect, were decaying in quiet corners of the country until a "record price" awakened their owners to their possibilities. Now it is the turn of Raeburn, whose "Mrs. Robertson Williamson" brought 22,300 guineas last May at Christie's.

At the French Gallery in Pall Mall, where the first really representative collection shown in London was seen last year

there is now an even better Raeburn exhibition. The thirty examples there include three of his masterpieces, and at least a dozen have the virile and brilliant presence which admits them to the best company in British art. The collection displays the variety of the man even better than does the great room of the Scottish National Portrait Gallery, where the state portrait predominates. Many people are apt to underrate Raeburn's achievements in men's portraits because of the superficial resemblance his almost invariable top-lighting gives to the faces, and the summariness of his handling. They argue that he cannot have looked closely at his sitters, and that his art was simply a brilliant application of a method.

These pictures reveal more strikingly than any former exhibition Raeburn's extraordinary sense of the character of the body as well as of the physiognomy of men. The rich full-length of the old Lord of Session Eliock, his hawk-like nose and shrewd, experienced eyes touched with tart humour, sits deep in his chair, his body heavily adjusted on his aged bones, the eyes turning quietly towards you while everything else is set and resting; the middle-aged banker Robert Allan, sitting pompously back in his chair, his potato-like head with the perfect expression of one who has put a question that he thinks is a poser; kindly old John Tait of Harviestoun—a famous Raeburn this—looking up with an easy movement while he holds out his watch to his grandchild; the brilliant Harry Erskine ("No poor man in Scotland lacked a friend when Harry Erskine was alive"), with his wide, sensitive mouth and fine eyes, holding his handsome young figure ready for an instant movement; Lord Melville, suggesting a taurine body under his brilliant robes; the spirited Captain Birrell, with his arms folded, a lyric of military grace—all this lifelike, warm and strongly individualised company seem to be going on with their own lives round about you.

To paint a "speaking portrait"—a portrait that faces you so realistically that it speaks to you—is not a very rare achievement, but to counterfeit a man so that the painted figure is so charged with his own atmosphere and habit of life that he breaks loose from us, as it were, and lives on in a stronger, richer plane is a deed that belongs to the masters. Raeburn does this many times in his men's portraits, and in "Mrs. Malcolm of Burnfoot" he does it with a delicate beauty of colour finely appropriate to his aged sitter; and his swift, zestful handling, in which one takes such pleasure, is brilliantly present, but is somehow softened in its effect. This is one of his very best pictures. It is infinitely to be preferred to many of his tousy-haired, brosey-faced ladies who are very much the fashion at the moment in the sale-room.

"The Standard," *21st November, 1911.*

The revival of interest in Raeburn should send many visitors to 120, Pall Mall, where a "second series" of thirty of his portraits form the hundredth exhibition of the French Gallery. The subjects are pretty evenly divided between men and women, and though few of the pictures show the painter of "The Macnab" and "Mrs. Robertson Williamson" at his very best, the exhibition is thoroughly characteristic. On the whole the interest of the female portraits may be said to outweigh that of the male. Bust portraits of "Mrs. Irvine Boswell" (11), in a brown dress over white, and "Mrs. Malcolm" (19), wearing a white shawl and white mob cap, show Raeburn as the sympathetic painter of female youth and age respectively. The last is a particularly attractive work, thinly painted with more enjoyment of subtlety of expression than Raeburn always allowed himself in his passion for breadth. The most striking

of the male portraits are "Robert Allan, Banker" (1), full length, seated; "Captain David Birrell" (3), in uniform, with a landscape background, and a bust portrait of "Patrick White, Esq." (14).

"The Queen," 25th November, 1911.

The exhibition last year at the French Gallery (120, Pall Mall) of pictures by Raeburn was so great a success that Messrs. Wallis and Son have brought together, for their 100th exhibition, a second series of portraits by the great Scottish artist. Twenty years ago Raeburn had no great following. At the sale of his pictures in 1887, forty-nine of his portraits realised only £6,000. Prices have gradually increased, till a few years ago, the "Lady Raeburn" and the artist's own portrait, now in the Scottish National Gallery, made between them 13,200 guineas at Christie's. Raeburn's greatest triumph was on May 19 of this year, when his portrait of "Mrs. Robertson Williamson" cost Messrs. Duveen 22,300 guineas, and on July 14 the same firm gave 14,000 guineas for a beautiful portrait of "Lady Janet Sinclair."

This notoriety, of course, has a natural result in the production from country houses of all manner of portraits by the artist, indifferent as well as good. For forty years Raeburn was the leading portrait painter of his day in Edinburgh. To quote his own words, "my business, though it may fall off, cannot admit of enlargement." And it cannot be wondered, when we consider his steady production without the stimulus of competition, that much of his work now newly brought to the light seems bald and prosaic. "No one can paint more than three or four masterpieces," said Millais. Raeburn produced at least a dozen masterpieces, in the fullest sense, and scores of

masterly works, but he also produced some hasty work of secondary importance. Messrs. Wallis and Son show Raeburn at his best, and if they also show him at his worst, they win thereby the gratitude of the student who desires to make a comprehensive survey of the master's work.

Two pictures remain vivid in the memory. One is the superb portrait of "John Tait, of Harviestoun, and his Grandchild," a brilliant study of happy childhood and of shrewd, genial old age in a face essentially Scottish in character. In his monograph Mr. Greig proves that this picture was painted in 1793, and that the child was introduced in 1800, after the grandfather's death. The other is also of old age, the serene features of a white-haired lady, "Mrs. Malcolm." The structure and character of the subtle, humorous face are realised with a wonderful facility, and with paint so thin and fluid that it never conceals the twill of the canvas. The white cap, like the mutch of "Mrs. George Campbell," is a marvellous piece of painting, "existing completely in a dozen smeary drags of a loaded brush."

And, going round the gallery, you find examples everywhere of Raeburn's shrewd rendering of character, his simplicity of pictorial conception, his combined certainty and fullness of modelling, his rightness of tone, his sombre richness of colour, his learned use of chiaroscuro. The "Robert Allan, Banker," "Captain David Birrell," and "Professor John Playfair" belong to those male portraits in which Raeburn's appreciation of character attained its full and convincing expression. But if he was a master of characterisation, he never lost sight of the claims of pictorial interest, and he was a sympathetic recorder of the charm and beauty of women. "Mrs. Irvine Boswell" is painted with all his vigour and freshness of handling, and another delightful portrait of a winsome beauty is "Miss Sarah Wordsworth." Both of these show a favourite pose with Raeburn, the

cloak flung loosely round the shoulders, and used to accentuate the graceful lines of the neck rising above the low-cut dress. "Mrs. Macleod," "Mrs. Macdowall," and "Mrs. Lee-Harvey and Child," one of the latest of Raeburn's works, and possibly never quite finished, all lend attraction to an exhibition of singular interest and importance.

"The Daily News," 14th November, 1911.

Sir Henry Raeburn, who till a decade or so ago was regarded as an artist of the third or fourth rank, now takes his rightful place among British portraitists, preceded only by Gainsborough and Reynolds. The one-hundredth exhibition organized at the French Gallery, Pall Mall, comprises thirty portraits by the Scottish master, about twelve of which have not been seen publicly for at least half a century. In this section is the lovely half-length of Mrs. Malcolm. It is the custom to think of Raeburn as virile, broad, unerringly confident. Here for once he is seen all reticence and tenderness. The image of the winsome old lady, wearing a dainty white cap and a soft cashmere shawl, is floated with exquisite reserve on to the canvas, the texture of which, so thin is the pigment, is plainly visible. This "Mrs. Malcolm," if lacking in the masterly breadth of later performances, breathes an irresistible sense of reverence for the living life.

Wholly different in mood and handling is the martial three-quarter-length of Captain David Birrell, standing resplendent in the scarlet uniform of the Honourable East India

Company. As a scheme of sumptuous colour, even Raeburn perhaps never excelled it. Immediately to the left is the portrait of Miss Janet Law, seated in a green garden chair. With what a pure, unloaded brush are the lucid whites of the dress by the cool flesh of the neck wafted on to the picture space. Among other examples in this representative exhibition which are worthy of close study there may be named the unperplexed "John Tait and grandchild," the child, said to have been introduced later, being one of Raeburn's happiest; the fresh and brilliant study for the full-length of Lord Melville in the Bank of Scotland; and, of several most attractive portraits of fair women, "Mrs. Irvine Boswell" and the hitherto unknown "Miss Sarah Wordsworth."

"The Observer," *19th November, 1911.*

Once more the French Gallery, in Pall Mall, is filled with a loan collection of portraits by Sir Henry Raeburn; and this time there is not one among the thirty pictures that is likely to raise any question concerning its authorship. Recent events in the sale-room have set their seal upon the far too long delayed elevation of Raeburn to the rank that is his due among the greatest masters of the British school. But sale-room figures are unreliable guides as to the intrinsic value of a work of art. And this is particularly true in the case of Raeburn. He stands unrivalled as the portraitist of the men of his race. He was far excelled by Gainsborough and Reynolds, and at times even by Romney, as a painter of womanly charm. Nothing could be more obvious to any but the blind; and yet the sale-room obstinately refuses to acknowledge this fact.

Women's portraits by Raeburn, like the "Miss Sarah Wordsworth" and "The Hon. Mrs. Grant, of Kilgraston," which combine his inimitable freshness and virility of brushwork and animated expression with the full realisation of exquisite, youthful beauty, are only the exceptions which confirm the rule. More often his portraits of women seem to be painted without enthusiasm, nay, without interest, in the spirit of the "portrait manufacturer," and with far too much reliance upon the quality given to the surface by the coarse texture of the canvas. Imagine his "Mrs. Macleod" or his "Mrs. Irvine Boswell" deprived of that enlivening texture! dull, mechanical conventionality is all that would remain.

Turn from these women's portraits (which, by the way, are nearly all painted under, whilst those of his men are often above, life-size) to such superb performances as the portraits of "Robert Allan, Banker"; "Captain David Birrell," the soldier; "Prof. John Playfair," the scientist; or "James Veitch, Lord Eliock," the lawyer—each a masterpiece, in which the artist has expressed not only each sitter's individual character, but at the same time his type, his race, his profession; and you will see the absurdity of the sale-room verdict which sets a pretty face high above artistic quality. Superb again is his portrait of "Mrs. Malcolm." Here age has left upon the sympathetic, benevolent face, framed by a frilled cap, its lines and marks, which make the pictorial task akin to that of painting a man's face. Every touch of the brush has a structural function. The paint is thinner than is Raeburn's wont—almost transparent and wonderfully well adapted to render the peculiar quality of skin suggested by the delicate, though not unhealthy, paleness of the complexion.

P. G. KONODY.

"The Daily Chronicle," 24th November, 1911.

Two forces ! Alfred Stevens and Sir Henry Raeburn ! Stevens died in 1875 "worn out with work and care, and known by few for the rare genius he was." Raeburn died in 1823, a knight, and King's limner for Scotland. Last May his portrait of "Mrs. Robertson Williamson" fetched the record auction price of 22,300 guineas. Raeburn was a great and popular portrait painter, much favoured by his fellow Scots. Stevens was—what was he not ? He was a pure artist-craftsman equipped with an "extraordinarily complete education in painting, sculpture, architectural design, and ornament." Two forces ! Each spent itself. There were no followers of Stevens : there were no followers of Raeburn. A good Raeburn portrait could be by nobody but Raeburn ; a good Stevens design (they are all good) could be by nobody but Stevens. Stoves, sedan-chairs, day-beds by him are works of art.

Among these items my appreciation is strongest before Stevens' portraits. Some of them haunt me, and, subconsciously, I think of them in connection with the 30 portraits by Raeburn at the French Gallery in Pall Mall.

Forthright, sane, strong Raeburn, with his tendency, when he was not fully inspired by his sitter, to waver into sentiment. But at his best how sure he is. His pawky "Robert Allan, Banker" ; his swaggering, red-coated "Captain David Birrell" ! These and others in the grand range of Raeburns at the French Gallery are done, consummated as the report of a rifle. Nothing is left to the imagination. Raeburn's art "got there" like the ping of a bullet on the target. His portraits satisfy, but they do not haunt.

The portraits of Stevens haunt the eyes at the first glance and the imagination afterwards. His "Mother and Child" is uncanny in its pathos and beauty. It seems to be half realised,

and yet there was nothing more to be said. And his "Portrait of a Baby," and his delicate realisation of "Mrs. Collman," and his "King Alfred and His Mother." What other artist could have given the quality of intimacy and freshness to that tired subject? Raeburn and Stevens! If they meet in Paradise they will be able to explain themselves and their differences to one another. Just two men, two artists, but how apart.

C. LEWIS HIND.

"The Daily Graphic," 22nd November, 1911.

Not a little of the enthusiasm for Raeburn in England was fed by the exhibition of his work which Messrs. Wallis held at the French Gallery in Pall Mall last year. They are now holding a second exhibition, extremely representative of all stages of the great painter's career, and embracing among the thirty portraits only two or three which have been seen in London before. According to Mr. James Greig, who is one of the chief authorities on Raeburn, ten have not been hitherto recorded. Raeburn's genius shows itself in many aspects.

R. L. Stevenson set the fashion of saying that Raeburn's young women were by no means of the same order of merit as his men; "in all these pretty faces you miss character, you miss fire, you miss that spice of the devil which is worth all the prettiness in the world; and what is worst of all, you miss sex." We wish R. L. S. could have been forced to recant his opinion in front of "Mrs. Malcolm," with her defiant yet inviting lips and her kindling eye; or "Miss Sarah Wordsworth," with her softness and fragrance as of a flower in spring.

But while disowning any adherence to the essayist's opinion, we may borrow some part of it to express admiration for the virility and manliness and power which seems to shine

out of all the portraits of the men. It is the force of the soldier in Captain David Birrell, who must have seen in this portrait how he loved to look ; it is the severe sagacity of the judge in James Veitch, Lord Eliock ; the keenness of the leader in the hectic, clever face of General Sir J. Stevenson Barnes ; the shrewd simplicity of the backwoodsman in John Francis, Earl of Mar ; and in all of them there is that apparent manliness which the painter so unfalteringly attained. There are many other fine portraits, of women as well as of men ; but perhaps the most attractive is that of the two John Taits, grandfather and grandson, which is at once strong and tender.

"The Pall Mall Gazette," *20th November, 1911.*

Messrs. Wallis and Son, at the French Gallery in Pall Mall, have brought together a second collection of portraits by Sir Henry Raeburn, more varied perhaps than the collection of last year, and, if not as high in quality, certainly as wide in general interest. Raeburn's enormous and almost sudden success in the auction-room is the reflex action of many decades of neglect, and one may be quite loyal to his memory and genius while still wondering whether he does not now suffer from an over-estimate even more unreasoning than the under-estimate of past years. He is not on all grounds to be compared either with Reynolds or Gainsborough. He was a ready student of character, and wherever character showed itself with emphasis he proclaimed himself a master. But he was not always a fine or a subtle painter, and womanly graces often escaped him altogether. Mr. Galsworthy has wisely pointed out that beauty is a dangerous word to use in connection with art, and that the essential quality is vitality. Sir Henry Raeburn seldom dealt in beauty, except the beauty of old age,

in which character has left its imprint, but he sometimes lacked vitality also. Tameless and a want of interest affected many of his portraits, which became mechanical under the stress of over-production. But at his best, the freshness and virility of his brushwork are unrivalled, and, above all other qualities, his art has a great personal impetus behind it. He need fear comparison with no other portraitist as a painter of men—of the men of his time in the atmosphere in which they lived.

G. R. H.

"The Evening Standard," 17th November, 1911.

Raeburn was a realist because he came to nature without any game to illustrate. No painter who ever lived left out more of the facts that did not matter. Sometimes he left out a few that did, and then his breadth degenerated into emptiness. But that was because he was such a painter. He was so much at the mercy of his gesture. All art is the record of a gesture, and style is a branch of mechanics, and the risk in painting, as in writing, is that some of the necessary information will fall out by the way. This is a risk that is not taken by the realist who is not an artist; who puts down facts in terms of facts and not of painting. But from the very first Raeburn was too good an artist not to know that the risk must be taken, and he was rewarded by his gesture carrying more and more of the necessary information, or, as we should say, becoming more and more expressive. As Mr. Greig tells us in his recent book, Raeburn stuck out against Sir Walter Scott, who wanted more information in his backgrounds. "A background," said Raeburn, "should be the shadow of a landscape." Of course in his faces and figures Raeburn gave more precise information, but

not before it had been translated into the language of the brush so that it could be expressed in gesture. At the French Gallery, where the thirty pictures are about half and half men and women, there are several examples of Raeburn at his most expressive: "Robert Allan, Banker" (1), "John Tait, of Harviestoun, and his Grandchild" (8), "Mrs. Irvine Boswell" (11), "Mrs. Malcolm" (19), and "Mrs. Hay, of Spot" (24), for example.

C. M.

"The Glasgow Herald," 14th November, 1911.

The one hundredth exhibition organised at the French Gallery, Pall Mall, is devoted to the art of Sir Henry Raeburn, the private view of which takes place to-day. On the centre of the wall to the left as we enter is the superb three-quarter length of Captain David Birrell. It is a magnificent colour creation, a vitally decorative design. More to the other end of the Gallery, in the practically unknown half-length of Mrs. Malcolm, of Burnfoot, you find Raeburn working in a wholly different mood. This is a relatively early picture, done before the artist essayed boldly emphatic schemes of lighting or anything in the nature of virtuosity. The old lady, wearing a dainty white mutch and a Cashmere shawl, has her image thinly floated on to the canvas with what it would hardly be an exaggeration to call a spiritual tenderness of apprehension. No touch, no tone is redundant. Every mobile mark of the brush seems to breathe reverence for the subject and for the medium. "Mrs. Malcolm" is a fine study in restraint, as "Captain Birrell" is an example of the artist's triumph in unifying a rich colour scheme. Coming between these two in mood and treatment are many notable pictures—a dozen or so of the 30 on view having

seldom if ever been seen during the last half century. The male portraits include those of Robert Allan, banker ; of Professor John Playfair ; of John Tait, of Harviestoun ; of Andrew Robertson's miniature of James Veitch, of Eliock ; of Provost Elder of Forneth, in his robes ; of General Sir James Stevenson Barnes, in uniform ; and Lord Melville, in his robes. Like the "Captain Birrell," the "Miss Janet Law" comes from the Scottish National Exhibition. The hitherto unknown half-length of "Miss Sarah Wordsworth," painted at the same time as "Mrs. Scott Moncrieff" of the Scottish National Gallery, is marked by a beautifully creamy rendering of the flesh tones. Well known but worthy of inclusion is the half-length of "Mrs. Irvine Boswell," of Kingcausie, her head wreathed in curls strongly lighted. The whole makes a very interesting exhibit of great artistic interest.

"The Liverpool Post," 15th November, 1911.

Raeburn still enjoys the homage of connoisseurs. Quite a throng of important people attended the private view to-day of the second collection of Raeburns got together at the French Gallery in Pall Mall. Raeburn's brush was superlatively prolific. A rough-and-ready calculation shows that he must have produced, on the average, about thirty-five portraits per year, or about three a month. Such exuberance of energy and resource in the instance of a master, who touched nothing which he did not adorn and render immortal in the history of British art, explains the abundance of Raeburns available now for exhibition. The thirty in this collection are all different portraits from those exhibited last year. While some of the larger canvasses have a stronger spectacular appeal, the gem of the group is a half-length portrait of "Mrs. Irvine Boswell," wife of James Irvine Boswell, of Kingcausie, Aberdeenshire.

The smooth and harmonious colour of the costume, which blends deftly in tone with the tint of the hair, in curl, after the fashion of the time, and the powerful modelling of the face conspire to give this example of Raeburn's maturity a winsome appeal. Many of the portraits recall leading personages in Scottish Society of the period when Scott was at the head of literature, when Edinburgh had not yet given itself away to London in matters pertaining to letters and the fine arts, when not to be painted by Raeburn was to have missed success in life for the Scottish aristocracy and the professional class. A capital example of the picture portraits sometimes painted by Raeburn is here given in "Mrs. Commodore Johnstone as Contemplation." The lady is drawn seated and in profile gazing at her own portrait in miniature, which she holds in her hand. The white drapery tinged with cream, and the black scarf so dear to Raeburn's brush, are here painted with pleasing effect, while the face is one of those beautiful Raeburn women, full-blooded, sweet, of subduing charm, which belong to the world of the ideal. A strong portrait of Lord Eliock, who was the friend and correspondent of Frederick the Great, another of the seventh Earl of Mar, another of Lord Melville, of the famous family of Dundas of Arnston, who governed Scotland under Pitt; another of Scott's friend, Harry Erskine, impart a superior historical interest to the collection.

"The Nottingham Guardian," 14th November, 1911.

There is no need to-day to champion the art of Sir Henry Raeburn, who three or four decades ago was ranked merely as one of the second-rate contemporaries of Lawrence. Now, with the sole exception of Gainsborough and Reynolds, he takes a place as high as that of any British portraitist. The

show in Pall Mall consists of thirty pictures by Raeburn, not one of which can be challenged on the score of authenticity. Moreover he is seen to be far more various than tepid admirers would have us believe. On the first wall, for instance, is the splendid three-quarter-length of Captain David Birrell, in the scarlet uniform of the Hon. East India Company, as masterly an essay in colour and characterisation as Raeburn ever compassed. Facing this on the opposite wall is the earlier and exquisitely reticent portrait of Mrs. Malcolm, an old lady, in white cap and soft cashmere shawl, seen against a shadowed background. These two pictures mark the extremes of reserve on the one hand and triumph and assurance on the other. Each declares the wonderful capacity of the Scottish painter. Many of the portraits now brought together are practically unknown to present-day connoisseurs, not having been publicly exhibited for the past half century or so. To this category belong the fascinating half-length of Miss Sarah Wordsworth, discovered in the Midland counties quite recently, the seated portrait of Mrs. Macdowall, in white, with a landscape background ; those of Mrs. Commodore Johnstone as "Contemplation," of Mr. and Mrs. Patrick White, of Provost Elder of Forneth, of General Sir James Stevenson Barnes, and of James Veitch, who was elevated to the Bench as Lord Eliock. Another hitherto unexhibited picture is the bust of Lord Melville in his robes, a brilliant study for the full-length owned by the Bank of Scotland, Edinburgh. The exhibition as a whole testifies afresh to Raeburn's virility and delightful spontaneity of brush-work. Could anything be lovelier, for instance, than the rendering of the upper part of the white dress in the seated portrait of Miss Janet Law ?

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